Mamet's 'House'
Davis Mamet's recently released 'House of Games' is fine film noir
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King's Birthday
20 years after his death, the words of Martin Luther King Jr. are still powerful
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Swimmers open season
Midd's swimmers took a tough loss to St. Lawrence in stride and look to future
Page 12

The Middlebury Campus

Established 1905 | Middlebury, VT | January 15, 1988 | FREE

photo by Jackie Belden

French department secretary April Jin: 'No one was warned off by the Robison or Ginevan letters. The opposite happened. People don't like being talked down to.'

Union vote inches closer

Employee debate over SEIU affiliation rages on

By Dwight Garner

President Olin Robison and Treasurer David Ginevan have added their voices to the whirl of opinion surrounding the current push to bring in union representation for the College's approximately 500 service employees.

In letters sent to employees shortly before the Christmas holidays both Robison and Ginevan sounded notes of caution, urging employees to "weigh the advantages and disadvantages" of union representation. No segment of the college staff is currently affiliated with a union.

According to representatives of the Service Employees International Union Local 200-D in Albany, under whose jurisdiction the college employees would fall, the response thus far has been encouraging. "If the situation keeps progressing the way it is now," said Local 200-D business representative Fred Pfeiffer, "we may file for an election at the end of the month."

Such an election could set up the union as the sole bargaining agent of the service employees here. Those employees currently have no official bargaining organization, although the Executive Committee of the Staff Council is currently drafting a constitution that would solidify its position with the College. It is unclear, however, whether that committee would have a "negotiating," or merely "advisory" capacity.

In order to hold a union election, 30 percent of the non-faculty employees must sign and return "Authorization for Representation" cards to the union. Those cards were mailed to employees in early December. Should the union receive a 30 percent response the election would be set up by the National Labor Relations Board. A simple majority of votes would then bring in the union.

According to Pfeiffer, the union would like to have a sixty to seventy percent response rate before arranging an election. "The cards don't vote," he said. Such a response, he said, would help insure an election for total, or "wall-to-wall," union representation for service employees here. Pfeiffer did not rule out, however, the possibility that only one segment of the employees might vote for union representation.

April Jin, a French department secretary who has been the unofficial leader of the union drive, said that the response from custodial employees here has been particularly strong.

Middlebury College is Addison County's second largest employer, with a non-faculty staff of over 500 employees. The County's largest employer is Simmonds Precision, a local defense contractor.

Thus far the proposal to bring in union representation has stirred a great deal of debate among employees here. Several diverging opinions have been printed in the staff newspaper Middpoints, and employees have asked to speak at the Staff Council's Executive Commit-

(continued on page 5)

Trustees to review Student Center plans

some details still seen as problematic

By Barb Matusik

Plans for Middlebury's most talked about building of the last five years will be viewed by the trustees tomorrow. Apparently, the Student Center has made considerable progress since the trustees approved the building project last October; however, as Paul Carrese, head of the Community Council Student Center Committee, stated, "it's not time to break out the champagne yet."

Since October, rough sketches of the student center as well as the arts complex have been in the works by the architecture firm Hardy, Holzman, and Pfeiffer. The Community Council committee has met twice with the architect to discuss the drawings and make the necessary changes. Although the plans are fairly specific a great many important details have yet to be ironed out, including the allocation of the $28 million budgeted for the project.

"I'm concerned about the monetary commitment," said Carrese. "It's hard to try to decide anything without knowing the budgetary limitations."

Treasurer David Ginevan, who acts as the liason between the committee and the architecture firm, maintained that the budget, "hasn't been broken down at this point."

However, he also said the project was, "right on schedule and if it continues on schedule we should be building this summer."

Dean of the College John Emerson agreed that the project is going as planned. "There are some difficulties

(continued on page 2)

Chrichton named new 'Safety' director

Will assume many of Spencer's duties

By Page Dickinson

Someone new began a "learning process" at Middlebury this week. However, it won't take place in a classroom but in the Security Office. Like many new students, the new Director of Public Safety Robert Crichton had a goal in mind as he began his work at Middlebury on Wednesday: "to upgrade the security on campus and the protection of life and security."

Crichton was selected from a pool of 114 applicants for the new position by a committee including Chief of Security Services Fred Spencer, Associate Dean Karl Lindholm, Dean of Students Erica Wonnacott, Associate Dean Martha Mathis, Associate Dean Arlinda Ardister, Dean of the College John Emerson, Director of Residential Life Frank Kelley and Director of Student Affairs Jackie Flickinger.

Coming to Middlebury after 8 years in security services at University of Vermont, Crichton filled the committee's need for someone with specific training in law enforcement, supervision and management.

The committee was also looking for "someone who will relate well with people; someone who will provide leadership in the area of public safety," Lindholm said.

Crichton said he feels qualified for the position because of his work experience with UVM security. "I am familiar with the college student of today," he wrote in a letter attached to his resume.

The new position was created in an attempt to divide the responsibilities of Fred Spencer, Lindholm said. Crichton is working closely with Spencer, but each has specialized duties.

photo by Paul Gould

Director of Public Safety Robert Crichton

While Spencer is reponsible for traffic and parking regulations and security services such as keys and IDs, Crichton's duties include issues of personal safety, enforcement of behavior rules and coordination with resident hall advisers, as well as the supervision and training of personnel.

Crichton said he wants to work with the student population, faculty and staff members. He hopes to "see what the students need here and what their concerns are. Then we can incorporate these concerns into what security is doing on campus."

Crichton stressed his interest in communication with students. "I'll be happy to talk about any specific needs," he

(continued on page 5)

Five point rush proposal may alter nature of fraternity membership here

By Paul Gould

At the last Community Council meeting of 1987, a serious discussion began concerning the "open rush" policy of the Middlebury fraternities. The council brought up some ideas which could limit the increasing number of fraternity pledges without being discriminatory. Since that meeting, the ideas have solidified, and the result is a proposed revision of the college's rushing and pledging policies.

The proposal, which consists of five points, could change the nature of fraternity membership. The most significant part of the revision calls for a delay of the rushing and pledging of any student until the fall of his sophomore year. The rationale behind the revision is that it allows fraternities to avoid the situation Sigma Epsilon faced last year when its membership doubled.

The Community Council expressed concern with some of the reasons why freshmen join frats, fearing that too many first year students join impetuously in an effort to be related to and socially accepted by something bigger than themselves. Similarly, the revision would disallow hasty decisions to join the brotherhoods to be able to drink illegally. Community Council members were emphatic, however, that the revision not ban freshmen from participating in fraternity functions.

"It [the policy] would allow freshmen to seriously consider the fraternity commitment," said Stephen Feldman, president of Kappa Delta Rho and Interfraternity Council representative. "It also gives us a chance to weed out the bad apples."

Also included in the revision are four other points. One forbids "the use of alcohol under any circumstances to be involved in rushing, pledging or initiation." This is a reaction to Vermont state law and decreases liability risks for fraternities and their officers.

Another revision would require that pledging and initiation incorporate social service by the prospective brothers as a "significant" part of those activities. Community service would also be a part of full membership in a fraternity.

Point four calls for a slight change in the *Fraternity Guidelines and Regulations* as stated in the College Hand-

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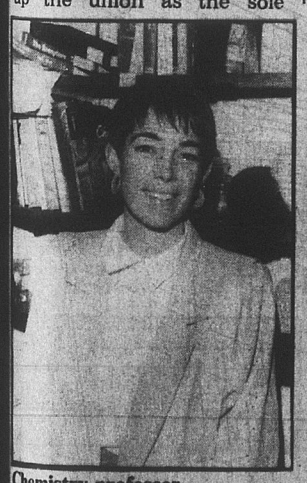
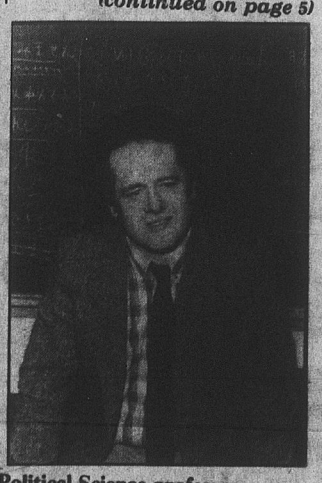


Chemistry professor Maggie O'Brien

Theater professor Andrea Olsen



Political Science professor Michael Kraus

Three given full tenure

By Katie Schiller

This year four professors were up for full tenure. After a review by the committee of reappointment, three were granted tenure: Andrea Olsen of the Theatre, Dance and Film Department, Michael Kraus of the Political Science Department, and Jane Margaret O'Brien of the Chemistry Department. Peter Goreau of the Geology Department was denied tenure.

Tenure indicates an achievement of excellence for a professor. To be awarded tenure is to be recognized by the college community as an important asset. It is a long and emotional process for all those involved.

Many criteria are reviewed in the fall of the eighth year (or now the spring of the seventh year), by the Committee on Reappointment. This year the members of the committee are George Saul of the Biology Department, Stanley Bates of the Philosophy Department, and John Spencer of the History Department. Each of these professors serves three years on the committee, meaning each year one leaves and one new member is taken on. Dr. Saul explained that the process of review "is like adding an entire course to the semester," in terms of the amount of work which is involved. This is not the only review the teachers must go through. There are also examinations in the second and fourth years.

Each of the committee members reviews a great deal of information submitted for each tenure candidate. A written recommendation from the department head, interviews of all members of the department, a SAC review, letters written by students and alumni, student course evaluations, and letters from peers in the field who are not members of the Middlebury community, and publications or works of art or dance are all part of the reviewing. If the Committee on Reappointment approves the person under review for tenure, the report is sent to the President of the College for approval.

If the President approves the teacher, the rank of Associate Professor is earned. In five years there will be yet another review for full Professorship and every ten years after that a review is

bottoms up

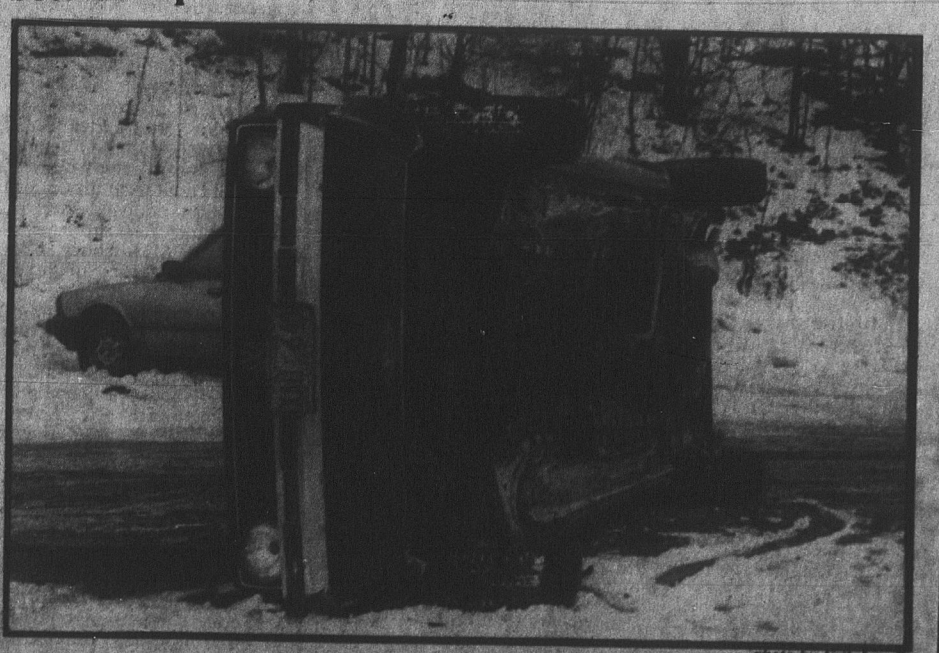
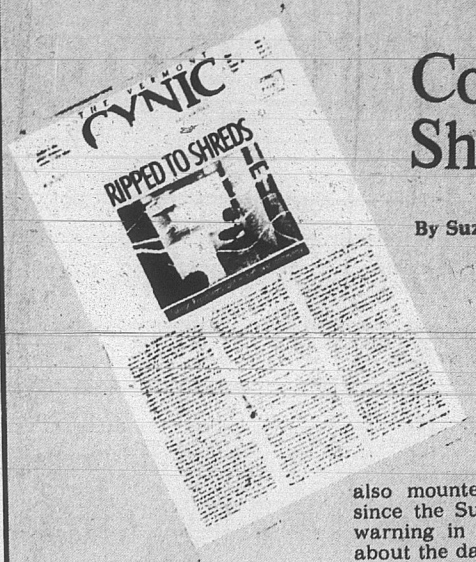


photo by Erik Lundberg

Auto vandalism has increased lately, according to Campus Security. Sophomore Michelle Arrington's 1987 Volkswagon was found last week on its side in Barnes lot.

NEWS



College Shorts

By Suzanne Osmun

GAY RIGHTS AT GEORGETOWN

Georgetown University has asked Chief Justice William H. Rehnquist to stay the November ruling by the District Court of Appeals that would force the school to support two gay student organizations.

The appeals court ruling said that the District's Human Rights Act, an act which prohibits discrimination against homosexuals and other minority groups, required the university to give the two gay organizations the same support services that other student groups receive. However, the court said that the university did not have to grant "recognition" to the organizations.

If granted the stay would prevent the District from processing their decision while Georgetown petitioned for the right to appeal the ruling before the Supreme Court.

AIDS EDUCATION

The sexual revolution is over on college campuses and has been replaced by an "era of aids" along with a crusade for "safe sex," according to last Monday's New York Times. The newspaper reported that nationwide, the attitudes towards sex on college campuses have become extremely conservative and caution has become the new rallying cry.

Pressure from concerned parents has caused the distribution of literature promoting safe sex. Pressure has also mounted on campuses since the Surgeon General's warning in the fall of 1986 about the danger's of sexually transmitted diseases. Many colleges, Middlebury included, are expanding health education programs to include courses on AIDS and safe sex.

There is no data available to confirm whether or not this safe sex crusade is having a direct effect on intimate behavior. It is, however, affecting the attitudes and awareness of many. Felice Berkman, a junior at UCLA, states: "This was supposed to be our age, the time to go out and test the world the way our parents did. I certainly wish I'd had the freedom to make my own decisions. Right now, they're being made for me."

VIDEO APPLICATIONS

Although the number is still quite small, many colleges and universities around the country are reporting a rise in the number of prospective students who submit a videotapes along with their written application. Most of these tapes showcase a student in a sporting event or on stage but some students are a bit more inventive and send in visual autobiographies.

Admissions officers insist that videos do not always help in the decision making process, but they say a good video is comparable to a creative writing or portfolio submission. Dean of Admissions at Bard College gives her opinion of videotapes: "I do think there are some videos that show a great deal of care. It's not what we're looking for, but it's reason enough to go back and look at them again."

Vermont News

By Sara Higgins

MILK SHORTAGE

New England farmers are still feeling the effects of what has turned into a year-long milk shortage in the Northeast.

Bill Paine, Vermont's deputy commissioner of agriculture, said simply that "the demand for milk at this point exceeds the supply."

Large companies like the International Cheese Company and Cabot Farmer's Cooperative Creamery Company are buying as much as 27 percent of their milk from New York, but they are still coming up short. Last fall the International Cheese Company lost an estimated 5 to 10 percent of business growth due to the shortage.

Al LeBlanc, controller for the International Cheese Company, explained that the tight supply was precipitated by the program instituted by the Federal Government whereby farmers are paid to stop generating milk for five years in order to curb over production. He said this measure is "putting a squeeze on processors in New England."

The problem now is that oversupplies in other areas of the country are causing the hundredweight value of milk to drop.

Paine worries that "if milk continues to be in short supply in the state, one of the major manufacturers could decide to leave." If this were to happen, prices would decline further and would be accompanied, by a decrease in demand.

VERMONT ALIENS

The Immigration and Naturalization Service released figures this week revealing that the Swanton sector in Vermont stopped 91 illegal aliens in December of 1987. Among the 91 persons apprehended by the Border Patrol, 44 were jobless, 28 had criminal records, and 17 had already been stopped by the Patrol on at least one occasion.

The immigrants had fled from Canada, Mexico, Jordan, Guatemala, El Salvador, Romania, Honduras, India, Pakistan, Iran, Bangladesh, Poland, Sri Lanka, Cuba, and Greece.

Immigration authorities reported that during December twelve alien smugglers and thirteen smuggled aliens were apprehended. The Border Patrol also seized five vehicles, and took $657.50 in customs violations fees.

GROWTH AND GARBAGE

The Vermont legislature convened for the first time in 1988 this week. The top issues of the new year, according to Rep. Peg Martin, D-Middlebury, will be growth and garbage.

Last year Gov. Kunin delegated a special commission the task of determining recommendations for the legislature on the subject of growth. These reports will be presented next month.

Martin and Rep. William Talbott, D-Monkton, both feel that solid waste is a problem. Incinerators may pollute, landfills may close, and dumps may leak. It is estimated that each Vermont resident generates over a half a ton of garbage annually.

Last Monday's Christmas

photo by Erik Lundberg

Alexander Nief meets up with his TV Grandpa (Professor Emeritus Eric Volkert) in "A Vermont Christmas" filmed Monday in Mead Chapel.

Student Center

(continued from page 1)

but we're really close to having something everybody can be pleased with."

The difficulties include some changes that need to be made in the swimming facility as well as ambiguities concerning the main stage in McCullough, some office space and the locker room area.

The additions to McCullough appear on rough drawings in the form of towers on the east and west sides of the building which will house the new Crest Room and Student Activities offices.

All concerned seem pleased with the architect's work thus far. Carrese said Holzman is "very good — I almost feel sorry for him because sometimes there's inadequate communication" between the Community Council committee and the architect.

He stressed, "It's not that I'm not grateful. I don't think students have ever had this kind of input on any other building. I just want to be sure we're taken seriously."

He also expressed the concern that changes would be made on the project without the consent of all those working on the project. As was the case last year when the former Student Center proposal budget was slashed in half unexpectedly.

Another worry arose over possibility of the arts project overshadowing the student center; however, Emerson asserted that both projects are now in the same stage.

Director of Student Activities Jackie Flickinger commented, "Designing two major building projects at once is a lot of work."

"I'm very positive about the plans," added Carrese "but I want to be realistic."

Zacarro appeal denied

According to Associated Press reports this week, lawyers for John Zaccaro Jr. have again been rejected in their attempts to have the case against Zaccaro dismissed. Zaccaro was arrested on Feb. 20, 1986 when he allegedly sold twenty-five dollars worth of cocaine to an undercover state police detective. At the time, Zaccaro was a student of Middlebury College. He has since dropped out.

Zaccaro's defense has maintained that he was the victim of selective prosecution because of the fame of his family. His mother, Geraldine Ferraro, ran for Vice-President in 1984 on a ticket with Walter Mondale.

This was the second time that the appeals of Zaccaro's lawyers have been overruled. In the latest decision the four justices of Vermont's Supreme Court wrote: "Appellant has failed to direct this court's attention to points of law or facts previously overlooked or misapprehended.

Divestment takes a step backwards

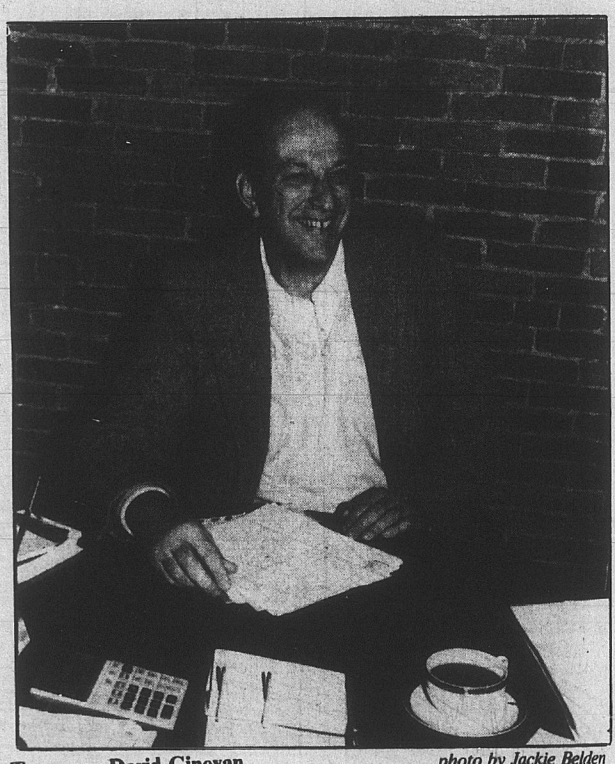
By Jacob Brown

Despite last month's rumours that Middlebury College had fully divested from corporations doing business in South Africa, the college still does hold South Africa-related stocks.

On December 13, David Ginevan, Treasurer of the College, indicated that he believed the College was totally divested. "We'll have to verify it, but according to the sales reports that came in, it looks like we're out." However, this was not the case; the College was at that time still invested in South Africa, and the Treasurer's office does not know if any holdings have been sold since then.

Apparently, a new money manager, hired by the College in July of last year, was unaware that South Africa-related stocks were not to be purchased for the College. The firm did indeed buy South Africa issues, but was notified in September that those issues must be divested not later than June 30, 1988. At present, that firm is the only one not liquidated of its South Africa holdings; "all the other managers are out," said Ginevan.

Currently, the college has approximately $980,000 of its $143 million portfolio invested in companies doing business in South Africa. The largest account is 3M, with $483,000 worth of stock, followed by Ford Motor Company and Raytheon, each with about $100,000 worth. The College owns shares in four other South Africa-related companies, making up close to million dollar total.



Treasurer David Ginevan

photo by Jackie Belden

It does appear that considerable progress has been made in the divestiture process, despite the current situation. The $980,000 still to be divested in South Africa stocks contrasts sharply with the $10 million held in issues one year ago. In July of 1986, the 9.8 of the College's portfolio was comprised of South Africa stocks. Now, a year and a half later, the percentage has dropped sharply to .0068, or about 1/143rd of the total value of the College portfolio.

Because the money managers that have divested from South Africa did so well before the deadline of June 30, 1988, it is entirely possible that the new financial manager will follow suit and divest before June 30 as well.

Declassified Data: Jim Terhune

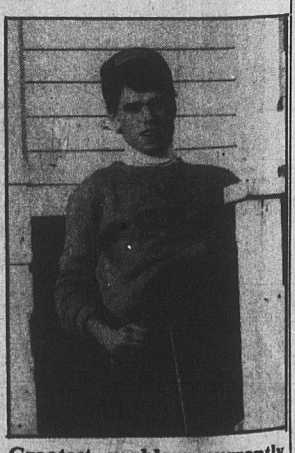
Some insights into James Terhune, as provided by himself.

Name: James S. Terhune
Position: Assistant Director of Student Activities
Height: 5'9"
Weight: 153
Shoe size: 8 ½
Hat size: 7 ¼
Eyesight: 20/20
Allergies: Hay fever
Favorite food: Shrimp
First choice dinner: One I don't have to cook
Nighttime snacks: Whatever's in the cupboard
Sweet tooth: Ben & Jerry's Coffee Heath Bar Crunch
Favorite drink: Dewar's White Label

Current reading: *Dear America: Letters Home From Vietnam*
Favorite magazine: *Sports Illustrated*

Favorite books: *Catcher in the Rye, Crime and Punishment, Huckleberry Finn*
Favorite television show: "Divorce Court"
Favorite movie: *Butch Cassidy and the Sundance Kid*

Favorite actor/actress: Ronald Reagan (Best performance in the '80's)/ Deborah Winger
Favorite games: Trivial Pursuit, Chutes & Ladders
Favorite song: "Fire and Rain"
Favorite musical instrument: piano
Favorite performer: James Taylor, Robin Williams
Favorite time of day: Just before sunset
Favorite vacation spot: Any place with a golf course or ski lift
Favorite cities: Small ones (Vergennes doesn't count)
Pet peeves: Smokers; Wayne Newton; Party Registration
Hobbies: Guitar, Sports, Phonemail
Kind of car driven: Volkswagon Jetta
Favorite sport: Golf, replacement football
Pyjamas: Sweats
Favorite color: Navy blue
Personal heroes: Fran Tarkenton, John Keats, Holden Caulfield, Billy Clyde Puckett
Favorite Presidents: Harry S. Truman, Abraham Lincoln, Thomas Jefferson
Religion: Independent
Why you do what you do: I enjoy it.



Greatest problem currently facing Middlebury College: Continuing to grow as an institution without losing our sense of identity
Best part of academic life: Open-minded discussion of all issues.
Most frustrating part of academic life: Open-minded discussion of all issues,
Best memory: Northern lights over Mt. Washington while camping at Tuckerman Ravine.
Most difficult period in academic life: Sophomore fall

The Campus holds annual elections; Harper, a senior, chosen new editor

Senior Sharon Harper has been elected to serve as editor of The Campus for the Spring term. Harper, a literary studies major, was the managing editor of the paper during Fall term and had previously served as features editor.

The current editor of The Campus, junior Dwight Garner, served as managing editor for the '86-'87 academic year before becoming the editor this fall. Garner, an American Literature major, did not run for reelection.

The Campus held its annual elections last week. Editors are elected from February to February, and graduating seniors are replaced at the close of the Spring term.

Sophomores Barbara Matusik and David Muhlbaum will serve as the paper's new co-managing editors. Both have served in the past as news editors of The Campus, and Muhlbaum has also been the Opinions editor.

Also elected to positions: Senior Toby Butterwick will serve as Opinions editor; Sophomore Jennifer Mears will become the News editor, with freshman Page Dickinson as Asst. News editor; Sophomore Dorothea Herrey will be the Features section editor; Seniors Isabelle Bleecker and Sarah Cooper will jointly serve as Arts editors; Senior Robert Johnstone will be Sports editor, and Sophomore Erik Lundberg continues as the photography editor.

The Undergraduate, a new student pub, opens tonight

By Jennifer Poinier

"The Undergraduate: a place to meet your friends", reads the menu of Middlebury's new nonalcoholic bar. The Undergraduate was scheduled to open last weekend but did not due to sinks and other furniture which took longer to arrive than expected.

The Undergraduate could not function properly without the sinks which are the only means of washing the dishes in the bar. Furniture was also necessary. As Jim Terhune of Student Activities explained, "without everything there, we didn't want to open. We wanted it to be the way it was supposed to be before we opened." The Undergraduate is now scheduled to open Friday, January 15.

Students have different expectations for the new bar. Some feel that it "will be just another Zeppelin;" while others worry that "it will end up being a freshman hangout." Still others are more optimistic. "It'll be great—better than Zeppelin for midnight snacks;""I looked at it the other day-it kinda reminded me of Friendly's," were some comments made in anticipation of the new bar.

The menu will offer various burgers and sandwiches, as well as potato skins, chicken wings, mozzarella sticks, nachos, and many tasty desserts. Also offered will be facsimiles of popular mixed drinks, nonalcoholic wines and beers, and just about every other liquid you could ever crave at 2 a.m.: hot mulled cider, Black Forest and Mocha Mint coffee, Almond Joyous, Cappuccino, Espresso, tea, cocoa, shakes, seltzers, milk and juices.

Most believe that the Undergraduate will be classier than the old Zeppelin, since it is not just a nonalcoholic pub. The Undergraduate will be open from 8 p.m. to 2:30 a.m. daily with table service Friday and Saturday nights, an amenity seldom offered elsewhere on campus. If you come to the grand opening, you just might discover a great hangout.

Three given tenure

(continued from page 1)

conducted to examine the current work of the Professor and comments are made. But that comes later.

Without a doubt the new Associate Professors have earned their new positions. Summaries of the achievements are published in the December edition of Midd Points, the newspaper written for the faculty and staff. Andrea Olsen came to Midd in 1982 and has been director of dance since 1984. Among her achievements listed in Midd Points: she has participated in the Connecticut College Summer Dance Festival, is a founding member of the Dance Gallery School in Northampton, and she was associate professor of dance and director of dance at Mount Holyoke, as well as performing, directing and choreographing in the Middlebury Dance Company.

Michael Kraus came to the Middlebury Political SCience Department in 1980. His long list of achievements listed in the faculty paper include a Post-Doctoral Fellow at the Averell Harriman Institute at Columbia University for advanced study of the Soviet Union for the 1986-1987 year, and two forthcoming books dealing with the Soviet Union. He is also a specialist on the Soviet Union for the American Committee in U.S.-Soviet Relations, and has been a consultant on NBC's "Today Show" for a segment entitled "East Europe's Response to Gorbachev" last spring.

'a tough process'

Jane Margaret O'Brien, who came to Middlebury in 1980 as assistant professor of chemistry, also has a significant list of achievements appearing in Midd Points. Among others, she was recently awarded the National Institutes of Health Academic Research Enhancement Award for research on "Glycosylated Form(s) of the Rat Liver Glucocorticoid Receptor." Along with this award winning publication, Dr. O'Brien has two other publications also dealing with research involving Glucocorticoid.

A defense against cancer can be cooked up in your kitchen.

There is evidence that diet and cancer are related. Follow these modifications in your daily diet to reduce chances of getting cancer:

1. Eat more high-fiber foods such as fruits and vegetables and whole-grain cereals.
2. Include dark green and deep yellow fruits and vegetables rich in vitamins A and C.
3. Include cabbage, broccoli, brussels sprouts, kohlrabi and cauliflower.
4. Be moderate in consumption of salt-cured, smoked, and nitrite-cured foods.
5. Cut down on total fat intake from animal sources and fats and oils.
6. Avoid obesity.
7. Be moderate in consumption of alcoholic beverages.

No one faces cancer alone.

AMERICAN CANCER SOCIETY

After 27 years...

Retirement for Economics Professor D.K. Smith means keeping those 'intellectual wheels spinning'

By Kirsten Keppel

Professor of Economics D.K. Smith majored in Economics as a Middlebury graduate even though he'd never heard the word before. "Coming from a small town in Vermont, home economics was the only kind I'd heard of," he admits. Thirty-seven years later, after a distinguished career in the Middlebury Economics department, which he joined in 1950 and chaired for 16 years, Smith retired on December 31, 1987, describing himself in an address to the faculty as "a person who lives out his occupation."

Talking with Smith on the eleventh day of his retirement finds him still living out his occupation in a colleague's office, which he is borrowing for Winter Term. "I didn't have time to go through thirty-seven years' worth of stuff when I was teaching three courses a semester," he apologizes. "People think I'm retired, and I'm willing to live with that. But I mean to keep the intellectual wheels spinning vigorously."

That wasn't exactly the case when Smith came to Middlebury as an undergraduate from neighboring Pittsford, Vermont. "I had no objectives when I came here," he reveals. "I was a Sociology major at one point, a Political Science major at another point. . .I was here on a full-tuition scholarship and I was getting so little out of Middlebury that I went to the deans and said to them 'I'm wasting your money.'

"The dean took a look at my transcript and said, 'Of course you're not getting anything out of it - you're only taking gut courses!' He said he was going to put me into an economics course that met five days a week and I did a year's worth of economics in one term. That was in the second semester of my sophomore year. I said to myself, 'I think I can get through this place doing this.'"

"Economics made a lot of common sense. I studied economics because I always liked to understand what was going on in the world. I like to know why the Gross National Product is what it is, and one thing that students learn in my EC 100 course is that the United States is the world's biggest economy, and that we are it, economically, by a large measure. Whenever we hiccup, the whole world shakes."

Smith returned to Middlebury after earning an M.B.A., an M.A., and a Ph.D in Economics at Harvard. "Harry Fife, the same chairman that was at Middlebury when I was an undergraduate, hired me in 1951," he says. "First he said to me, 'You're not prepared to teach economics yet. Either you go out and work in industry for three years or you go to business school and get a degree and some kind of knowledge of the real world.'

"So, I went to Harvard Business School because it seemed like the lesser of the two evils. At that time, in 1942, Harvard Business School was dying for customers because of the war. Harry Fife hired me in 1951, two weeks before he died, and I was given his robe, hat, and marching stuff. I still wear it at Convocation. He was probably the most important person behind my career after my parents."

Smith returned to Middlebury with his wife Carol, whom he met when they were both undergraduates here. "We are both part of the Middlebury statistic," he admits, "but she was a more important statistic than I was. At the time, you would have gotten thrown out of Middlebury if the administration knew you were married, and my wife was the third married woman on the Middlebury campus while I was at Harvard. We got together every third weekend."

They returned to Middlebury only intending to stay one year. Yet "the longer I stayed here, the longer I became convinced that these four years are the most important. You develop a pattern of values that make you distinct from other people."

"If there had not been a student response, I would have quit by the end of the first year," he says. "Student response encourages you to keep going. Students write notes to you after the final exam, saying 'hey, this course was better than I thought,' or they write to you and say 'I got this job because of what I learned at Middlebury.'"

"I said to the faculty at the last faculty meeting, 'by the time you leave you'll realize that this is a great group of young people, very special people. They're bright, motivated, socially happy and comfortable. I'm very sure that working with that age group is good for us. It's really nice to discover something that you really want to do. Not many people always do."

"I once read someplace that the basis for success in teaching is loving your students. I've always tried to work hard for my students. I've always thought they were worth it. There is a philosophy that love is reflected in love. This philosophy is behind a very substantial part of what is done here that's done right."

"I try to personalize economics. For example, in Vermont the standard of living depends on how much we can export. What we use has to be imported. We export IBM, GE aircraft guns, education. . .what you're doing here is exporting education. I'm trying to say 'hey, you've got to understand Vermont if you're going to live here.' It's certainly a mistake if a student comes here and is oblivious to Vermont. We might have turned down some others who would have been thrilled to be in Vermont. Some of the most enthusiastic students here come from the heart of New York City."

Being a Vermonter is an integral part of D.K. Smith's identity. In 1984 at the suggestion of Middlebury colleague Bud Leeds, Smith recorded "The Native Vermonter and His Sense of Humor," a collection of New England humor stories. He did the tape "because it seemed to me that with less than four percent of Middlebury students being from Vermont, they would lose what Vermont was all about. I used to do the routine as after dinner entertainment, and then I started doing it as a Winter Term course on Vermont humor. Finally my family said that I ought to get it on tape and maybe a whole lot of people might like to hear it."

'It's really nice to discover something that you really want to do. Not many people do'

Smith recorded his show under the direction of the Shoreham Historical Preservation Society in the basement of the Congregational Church in Shoreham. He does several live shows a year and wears a milking outfit, complete with rubber boots, plaid shirt, and a milk pail. He describes his routine as a "sort of a northern New England kind of humor."

He gives an example of a man who arrives at a general store in Maine with a dog. "The storekeeper says to the guy, 'hey, is your dog friendly?' and the guy says 'yeah.' A few minutes later the dog tears into the store and rips the place to pieces. The storekeeper says 'I thought you said your dog was friendly' and the guy says 'oh yeah, he is friendly. But that's not my dog.'"

"Some people really don't think that kind of humor is funny," Smith explains. "I'm smarter about audiences now. The worst audience is people who are from far away and don't understand Vermont. I did a show once at the Mountaintop Club in Rutland and folded it and went home early. They just did not think it was funny."

"The best audience was when I did a show in Montpelier for the annual meeting of the Vermont Association of Town Clerks and Treasurers. At least half of them were natives, and they love to hear themselves talked about!"

Smith says he's "just delighted that there are at least two native Vermonters" on the Middlebury faculty after he leaves. His own service to his home state included 25 summers spent as a consultant to the Central Vermont Public Service and the distinction of being the only economist in the state to serve on the Council of Economic Advisors for more than 20 years under four different governors. The Council meets four times a year and the governor takes suggestions on what the advisors see as problems. Smith says the current Governor Kunin "is a very good listener. You know you're being listened to when you speak to her."

Smith's latest economic contribution to Middlebury's faculty was the revelation that it costs Middlebury College approximately $56,000 a year to hold faculty meetings.

"You figure that if there are 160 people on the faculty, and the meetings last an hour and forty-five minutes, you multiply 160 times an hour and forty five minutes, add 30 or so administrative people, and take $20 an hour as a represen-

(continued on page 5)

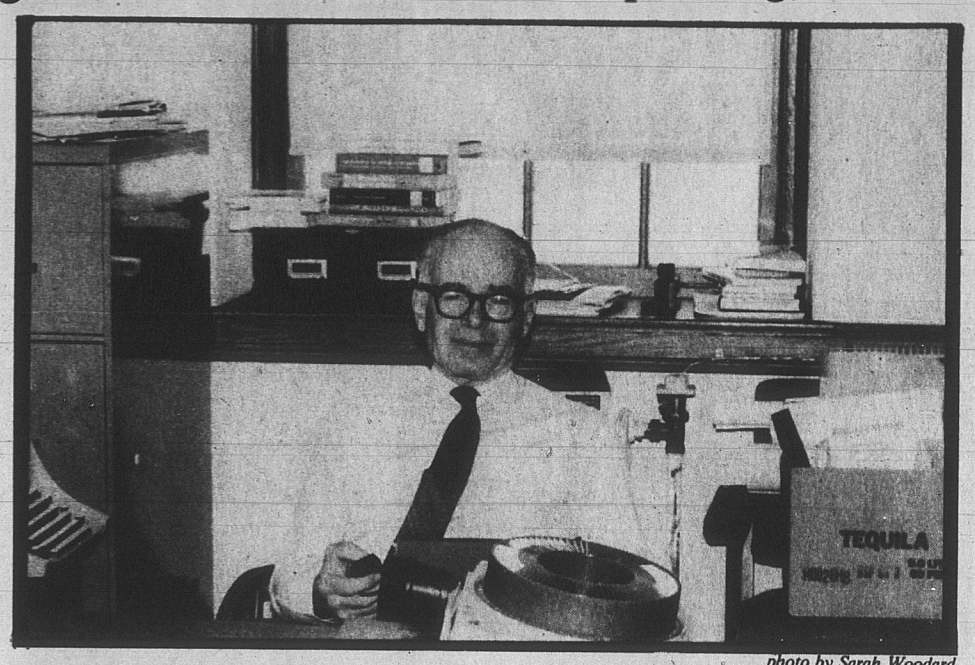


photo by Sarah Woodard

Professor Emeritus D.K. Smith: "A person who lives out his occupation."

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photo by Erik Borg

The Winter Term Convocation Series began last Thursday with a lecture by Lynne Cheney, chairman of the National Endowment for the Arts.

Cheney lecture opens Winter term with warning on humanities

By Sara Higgins

In an attempt to introduce additional intellectual stimulation into Winter Term the college sponsers an annual lecture series and so far the 1988 Winter Term Convocation Series has been marked by good attendence and solid community support.

Lynne Cheney, chairman of the National Endowment for the Arts, opened the series last Thursday with a talk on "The Humanitites and American Education." As chairman of the NEH, Cheney directs an independent federal agency with a $138 million budget that provides grants to scholars, colleges, museums, libraries and other cultural institutions, to support research, education, and public programs in the humanities.

Provost and Vice-President for Academic Affairs, Bruce Peterson, commented, "I can think of no one more appropriate to open this year's convocation series than Lynne Cheney."

Cheney spoke on the "shocking decline of interest in majoring in the humanities in colleges and universities." She advocated a "new synthesis" of educational curriculums at all levels.

Monday afternoon's speaker, John Wilder, John Hamilton Fulton Visiting Professor of the Humanities at Middlebury, addressed the topic of "Shakespeare on War." He explored the evidence in Shakespeare's plays of the playwright's extensive expertise on the "inception, carrying out, and conclusion of war."

'shocking decline' seen in humanities studies

Thursday's lecture was part of a College-wide celebration of Martin Luther King's birthday. Rev. Samuel Proctor of the Abyssinian Baptist Church in New York City spoke on "King: His Legacy Twenty Years After Memphis."

The mastermind behind the Convocation Series is Political Science professor Eric Davis. He explains that while there is not a theme which connects the individual seminars, the goal of the series is to "tie in with the freshmen seminars."

The lectures "cover general subjects of broad interests to draw upon many facets of the academic life at Middlebury."

When compared to last year's series, Professor Davis comments that "the fundamental difference is in size. The number of programs and guest lecturers has increased." The future of the January Series, however, is uncertain, says Davis, because the freshman seminars are being incorporated into the fall semester. If the series were to continue, Davis also must address the issue of the balance between Middlebury speakers and guest lecturers.

The next lecture is slated for Monday afternoon at 4:15 in Twilight Hall. Asa Briggs (Lord Briggs), who is the Provost of Worcester College, Oxford University and an international authority on the Victorian Era, will speak on "The Victorian Experience: The Relationship Between Literature and Life."

College signs agreement with New York community college to bring students here

By Genevra Buchanan

Middlebury College and Fiorello H. LaGuardia Community College of Long Island City, New York, have signed an agreement that administrators hope will bring outstanding graduates of the City University of New York program to Middlebury to complete their studies.

The agreement was signed by the president of LaGuardia, Joseph Shenker, and President Olin Robison. Through the agreement, graduates of LaGuardia with an Associate of Arts degree or an Associate of Science degree with grade point average of 3.75 or better are encouraged to apply to transfer to Middlebury where they will be given special priority for admission.

Certain requirements must be fulfilled in order for students at LaGuardia to enter Middlebury. According to Dean Emerson, the College will designate a long list of courses that are types of classes we teach at Middlebury and students at LaGuardia must have taken 16 out of those identified. For example, an accounting or broadcasting major would not be a candidate under this agreement. Once here at Middlebury, the students would be required to complete the normal major requirements and to take 18 classes. After two years of study these students could earn their Bachelor of Arts degree.

Dean Emerson hopes that "this will provide a good opportunity for a few of the very best students at a community college to come here to Middlebury." He expects that at first there will only be a handful of enrollments, although once implemented we might get to the point of 10 or so. He knows of a few students already here who have come from community colleges and he says that they are exciting and interesting individuals. Hopefully the newly signed agreement can bring more students like these as well as some more diversity to our campus.

Kevin Kahn is a sophomore here at Middlebury and he transferred this fall from Columbia Greene Community College in New York. He had originally started his studies at West Point. Kevin commented that it's hard to transfer into a school like Middlebury where people make many close friends freshman year. However, he is enjoying Middlebury and has made close friends with some other transfer students in the Chateau who all went to orientation week this past fall. He has taken some computer science and physics classes at Columbia Greene, but felt that his English classes were not as good at preparing him for Middlebury.

Having new and very strong students enter is a very welcome addition.

Christine Peaslee is another community college transfer who also began her studies at another school. She started at Platford State in New York, then went to Adirondack Community College, and transferred last fall as a junior to Middlebury. As a Russian and Political Science major, she was motivated to come here by her Russian teacher at Adirondack who was a Middlebury graduate. She felt well enough prepared for Middlebury although the school is more academic than she anticipated. She does like Middlebury and says, "I wish I had come here as a freshman. I'm a junior and I don't really feel I'm a part of my class." Apparently, one reason why this new agreement with LaGuardia is so appealing is that 40% of our junior class goes away each year. Having new and very strong students enter is a very welcome addition.

This is the first such agreement that Middlebury College has made with a leading junior college program in the country. Similar agreements are currently in the exploratory stages. Two potential schools are Bronx Community College of New York and Miami-Dade Community College in Florida. Dean Emerson felt that an agreement with Miami-Dade would be especially exciting since it is the largest community college in the nation.

This agreement, although not highly publicized, has not been kept a secret either. An article has appeared in the alumni magazine and the faculty seem excited about the idea. No negative feedback has yet been received.

Rick Dalton, director of enrollment planning, was unavailable to comment but Dean Emerson indicated that Dalton is pleased with the decision as well.

SGA bans smoking in Lower Proctor Lounge, stirring up smoking policy debate

By T. R. Lazo

The debate over the rights of smokers continued last Sunday when the Student Government Association voted to ban smoking in Lower Proctor Lounge. The idea to ban smoking in that lounge was brought up in a letter sent from Jim Terhune to dean John Emerson and to SGA president David VanLuven.

The letter noted the fact that smoke in the lounge was irritating to people working at the Information Desk and cited the case of one employee who had to resign her position as an Information Desk worker because of an allergy to cigarette smoke.

One employee had to resign her position as an information desk worker because of an allergy to cigarette smoke

In addition, concern was expressed about second-hand smoke finding its was into the Student Activities office. And the point was brought up that all campus tours are taken through Lower Proctor Lounge and it was questioned whether it was appropriate for a stop on a campus tour to be specified as a smoking area.

Senior Nick Von Moltke said that he thought that the ban was appropriate, noting that the poor ventilation in the room was also part of the problem. During the meeting, other alternatives were considered for smoking areas in Proctor. It was proposed that the Crest Room serve as smoking area during non-meal hours and Upper Proctor Lounge serve as smoking area during meal hours. But that proposal did not come to fruition amid concern that the smoke would linger in the Upper Lounge. In the end, the SGA voted to ban smoking in Lower Proctor Lounge and allow Proctor Woodstove Lounge and Upper Proctor Lounge to remain courtesy areas.

photo by Paul Gould

Staff members at a no-smoking workshop.

Junior Tim O'Shea agreed with the ban on smoking in Lower Proctor Lounge but said that an area should be established somewhere on campus for smoking. "People should not be ostracized because they smoke," said O'Shea. He also recommended that a possible solution to the problem of smoking on campus was better enforcement of the current courtesy policy.

Indeed there was a call for a review of the school's general smoking policy. Sunday's SGA meeting marked another step in the argument between the rights of smokers and those of non-smokers. And it would certainly seem that this ban on smoking in Lower Proctor Lounge is not the last that Middlebury will hear of that argument.

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Employees may vote on union representation by end of January

(continued from page 1)

tee meetings about the issue.

Four such employees, all of whom opposed the union plan, attended a December 22nd meeting of the Executive Committee to express their views. According to minutes of the meeting, taken by April Jin in the absence of member Bob Buckeye (the minutes were voted into the record by the entire group), three of those employees in attendance spoke against the union proposal.

Stockroom Supervisor Bob Preseau, according to the minutes, stated "that if a union was voted in, he would not work under union conditions; he would quit his job and that she [April Jin] would be hearing personally from him about it."

The minutes continue: "Jim Murray [a carpenter] told how in the 1960's he had belonged to a carpenter's union up in Burlington. There had been a dispute about the men not being paid mileage so the union had advised them not to report to work, and they had been fired. Jim Murray was not in favor of a union at the college.

"Emily Bushey [a student loan administrator] stated that she believed that a union was not necessary and that the Staff Council could satisfy all needs."

The push for union representation here comes at the close of a semester marked by repeated calls for improved working conditions here. Complaints have focused on salary levels and insurance benefits as well as on areas like maternity leaves, vacation policies and job classifications.

According to 200-D's Pfeiffer, employees at Bennington College "are earning salaries far above what employees at Middlebury are receiving." Local 200-D represents such emloyees at Vassar, Skidmore and Bennington colleges, among others. The SEIU is the fourth largest union in the AFL-CIO, with membership approaching one million.

According to those involved in organizing Middlebury's union activity, the most difficult aspect of their battle thus far has been in "getting the facts out."

"People are terrified of the word 'union'," said public affairs employee Dottie Pistorius. "They don't realize that we can negotiate our own contract with the union. At the present time there is no security — people's situation can change with every supervisor that comes in. Nothing is written down."

Union supporters say that thus far the biggest problem is 'getting the facts out'

Pistorius felt that the letters sent by Robison and Ginevan played on employees fears of unions. Pistorius read aloud a passage of Robison's letter that stated that unionization "might affect our ability to deal with each of you as individuals."

"Thank God," she said. Pistorius has been in the forefront of the fight for benefits for part-time employees. At present, those employees are not eligible for benefits.

According to minutes of a November 12 meeting between the Executive Committee and President Robison, "The President concluded the meeting with announcing that there would be a forthcoming program for medical and health benefits for part-time employees, hopefully by the first of the year."

According to Pistorius, nothing has been done thus far.

The informational letters sent from Robison and Ginevan to employees outlined some of the ramifications of signing the union cards. Robison stressed that the "authorization" card is a legal document, and that the card states that "this form can be used by the union to obtain recognition from my employer without an election."

While those familiar with union activity, including Larry Fox, Deputy Labor Commissioner of Connecticut, concede that this is true, they also say that it is highly unusual for a union to try to bypass an election.

Fox responded to questions regarding unionization in a telephone interview with Executive Committee member Karen Andrews. Andrews then transcribed those comments for those on the committee.

"We guarantee an election," said 200-D's Pfeiffer. "The employees have a right to have one, and we have no desire to force ourselves on anyone."

The main concern stressed in Ginevan's letter were his worries about the "union shop" that Local 200-D would set up. Such a clause requires all employees to join the union and pay union dues. "We hope that employees who are considering the union appeal will consider what impact this might have on the rights of their fellow employees," Ginevan wrote.

Representatives of the union have stated that a "union shop" is necessary to bargain successfully for all of the employees of the college.

According to April Jin, the letters from Robison and Ginevan were not effective. In fact, she said, they inspired the return of a new flurry of authorization cards.

"No one was warned off by the Robison or Ginevan letters," she said. "The opposite happened. People don't like being talked down to."

According to Jin, the next meeting regarding union organization will take place later in the month. In attendance, she said, will be Joan Bump, an employee of Bennington College and the union leader there.

photo by Jackie Belden

New Director of Dining Services Ted Mayer with baker Keith Payne (right) and Head Baker 'Pat' Broughton (left).

Mayer hired as new Director of Dining Services, replacing Gary Starr

By Jennifer Mears

After over three months without a food service director, Middlebury College has hired Ted Mayer as its new Director of Dining Services.

Before coming to Middlebury, Mayer was a District Manager for the Seiler Corporation, a food service company serving schools and colleges in five states. Mayer oversaw thirteen different accounts as a District Manager and brings to Middlebury a strong background in the food services. Mayer was also Director of Dining Services at Colby College in Maine.

Mayer views Middlebury's food services optimistically, yet is looking to make changes which will enhance the quality of the service it provides. Mayer believes there are many aspects of the food services which can and should be changed.

A major change he would like to implement and on which he places great emphasis is that of presentation. "People eat with their eyes...they don't want to be eating things that look like leftovers," Mayer said. "The food is good; it needs to be presented better."

Mayer would like to enhance not only the presentation of the food itself, but also the atmosphere in which students are dining. He suggests special theme meals and the participation of students in decorating the dining halls.

The food service cannot be truly successful without communication.

Mayer places great importance on input from students and feels that the food service cannot be truly successful without communication. "The food service has to respond to the students as customers. We have to find out what the students want. We have to allow for choices and then plug into the things that are being recieved well," Mayer said.

Mayer explained that he would like to see the managers in the dining halls during meals. He added that meetings with the student food committee will also prove helpful in responding to students' wants and needs.

Mayer was impressed with the state of the food services in the interim period during which there was no director. During this time George Whitney, Director of Operations, oversaw the program in conjunction with a consultant. The service was organized primarily internally and Mayer feels a great deal of respect for the food service crew.

"The crew is fiercely loyal, dedicated and hardworking. The fact that the service remained strong with no director is a credit to all of them," Mayer said.

Mayer is optimistic about the future of Middlebury Dining Services. He would like to change the menu cycle, introduce new recipes and increase the quality of the salad bar. He would also like to redecorate and perhaps redesign the serving area in Proctor. "There is so much and there is always room for improvement," he said.

New rush proposals

(continued from page 1)

book. As it stands now, two weeks before rush, each fraternity must submit a copy of its rush procedure to be approved by the Dean of Students and reviewed by the Community Council. The revision calls for the Community Council to approve the rush procedures while the Dean of Students would only review them. The procedures would be submitted one month in advance instead of two weeks.

The final issue addressed in the proposal deals with residence in fraternity houses. It forbids any person to live in a fraternity house before the winter term of his sophomore year. This rises out of concern that freshmen will opt to spend sophomore year in a fraternity in order to avoid the hassle of dormitory room draw. The Community Council does not want students to form cliques early in their college careers which would greatly limit their social focus.

After much discussion, the revisions got a general consensus by the Community Council. As a result of the absense of members of the Interfraternity Council, the revisions were not formally approved.

Feldman seemed optimistic about the Community Council's decision. He said that the IFC has been working on many of the rushing and pledging policies on their own and he was glad that "no unilateral decisions were made at the meeting."

There is a meeting tentatively scheduled for January 24 between the Community Council and the IFC. Both councils are adamant about settling the issues of the proposal quickly and peacefully.

D.K. Smith retires

(continued from page 3)

tative fee, you come up with roughly $7,000 a faculty meeting. You multiply that by eight meetings a year, and it gives you around $56,000 a year."

"I'm one who has tried to live out his profession," Smith explains. "I have to be efficient and I like to discover ways in which to save time."

Smith will use his time now "to do a lot of things that I really want to do. I've enjoyed work from day one, the intellectual aspects, and the student aspects. Students' responses encourage you to keep going. There is a good feedback that makes you feel it was worth it."

Crichton

(continued from page 1)

said.

But Crichton asked for patience: "These first few months will be a learning process for me," he said. "I'm not setting any timetables...things are not going to happen overnight."

Like any new student, Crichton too may need time to adjust. But with time and energy, he said, "we can make progress."

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FEATURES

Mindless Ramblings:

Uh-oh seven

By Eric Winick

Here we are, 1988. It's a new year and it's as good a time as any to talk about James Bond movies. I've been a Bond devotee for years now, having read all the Ian Fleming originals since 8th grade. I have, of course, been following Bond's literary exploits through the "novels" of underqualified mystery writer John Gardner, whose books (*License Renewed, Icebreaker, Nobody Lives Forever*, and others) seem nothing more than ready-made screen plays for future Bond films. Really. They have none of the style or wit of Fleming. Gardner cares about keeping the Bond genre alive, which is nice, but in his attempt to bring back a character so indelibly carved by the true master of thrilling mystery, Gardner falls short.

Fortunately, someone does care about preserving the Bond of old, and that's Timothy Dalton. And more power to him. When he did his research on Bond, he did it the right way; he went back to the books. Yet the question remains, who cared? The Bond movies have lately become so desensitized to any real human value that Dalton's efforts have gone (for the most part) unnoticed. Therefore, I cannot help but feel, as one who sincerely appreciated Dalton's performance in "The Living Daylights," part of a vast minority.

Perhaps John G. will take the hint from Tim D. Gardner's novels that seem to spring from the Roger Moore Bond films, which came to a ridiculous, overmechanized, dehumanized head in "A View To A Kill (1985)." Both contain the gadgets, stunts, the flashy cars, and (naturally) the flashy women. In movies today, one can put characters behind action. Look at "On Her Majesty's Secret Service (1969)." Everyone knew George Lazenby couldn't act, but who cared? As long as the movie was exciting (it was "Service" which marked the beginning of the twelve-year decline of 007). The real shame is when the Bond *novels* begin to do the same.

For the educated consumer, Bond films came to represent an insult to our intelligence. The plots became fantastic, in some cases preposterous. The villains were now supermen, as was 007 himself. In some cases ("A View To A Kill," "Moonraker") the bad guy couldn't even act convincing. Even "The Living Daylights," with its magnificent throwback, had its problems: a newer, younger, better looking Moneypenny, Joe Don Baker's all-out cornball performance as an American arms dealer, and the mere presence of dumb blonde cellist Maryam D'abo ("Oh James, I can only think of how we would be together"). Women, where are you? Didn't you find her, don't you find most Bond women, the least bit--demeaning?

After "A View To A Kill," where not even the sight of Grace Jones naked could save a truly moronic plot, poorly-drawn characters, and an unfathomable title, it became obvious that 007 needed a tune-up, and fast. Roger Moore was too old, his humorous approach to Bond (though cute and appealing at times) had worn thin. Needed, it seemed, was someone with the "staying power" Sean Connery apparently possessed.

What was it about Connery that made him (to many) the "only" James Bond? Was it the tough, working class air, the two-fisted Scottish machismo, the fact that he was unafraid of getting his hair mussed? Or was it the "special something" he added to lines like "Why do all

(continued on page 7)

Advids: Propaganda for perspectives

By Charlotte Bergamans

Imagine yourself a senior in highschool with that seemingly interminable pressure of college applications hanging over your head. How can I let them know I am the right person for their school, you keep on asking yourself. A few years ago, you may have sent in an extra essay, some poems you may have been proud of, an art portfolio, or extra letters of reccommodations. If these extras didn't convince college admissions officers of your talent and enthusiasm, well then, you were out of luck.

These days , however, some students have discovered yet another way of boosting the overall appearance of their college applications. This new and growing gimmick is the "advid," a personal video cassette.

This cassette can include anything from a personal dance or theater performance for those interested in the performing arts, to a tour of the student's room or a leisurely chat with the applicant indicating his or her interests and plans for the future.

An article in a New York Times Magazine states that one person sent a personal video cassette in which he sits in his living room and discusses his interests in politics. Another applicant, in order to show the admissions officer the "creative environment" in which he lived during high school sent in a tour of his own bedroom. One part of the video displayed a Barbie doll "speaking" on behalf of the applicant.

How would you react to such a video tape? As a student, would you have the desire to make one? As an admissions officer, would it significantly affect your decision about the student?

Fred Neuberger from Middlebury admissions says that they do not receive many "advids," and his first reaction was, "let's hope that we don't."

Parker Beverage, the Dean of admissions of Colby College reacted similarly. Colby College also has not received many advids; Mr. Beverage said he is happy "that he hasn't seen a flood of them, because he would be ill prepared to do them justice."

Asked how advids are considered in the application process when they are sent in, both admissions officers from Middlebury and Colby College stated that they would be weighed like any other extra. Thestudent's background and financial situation would be taken into account; the advid poses problems similar to tutorial SAT classes, i.e. some students are able to afford such extras while others are not. The emphasis placed on extras, including the advid, "is dependent upon the circumstances around it," according to Tom Kopp, the assistant Dean of Admissions for Colby College.

Another way of boosting the appearance of college applications

Parker Beverage believes that unless there is an exceptional reason to send in a video cassette, such as a theater or dance performance, that "they wouldn't sit with me. If they really wanted to make an effort, they should have come up to the campus for an interview."

Mr. Beverage has a valid point here. With small, competitive schools such as Middlebury and Colby, extras are more time consuming than anything else. The admissions staff simply does not have the time to view a lot of extra material.

However, the New York Times article seems to indicate that larger schools are more likely to encourage advids, as they are specifically looking for a large and diversified group of applicants. The encouragement of advids would increase a school's chances of receiving more diverse and talented applicants. The presence of advids might make the admissions process of small schools more tedious, rather than interesting.

GUEST COLUMNIST

Winter Term blues

By Rob Delorie

I wanted to begin with something loud and exciting like "SAVE THE WHALES" or "ELVIS LIVES." But when it came down to it, I realized not only that it didn't matter if Elvis lived, but also that it is Winter Term now, and the last thing this campus wants is something loud and exciting. Let's face it, big fish and dead rock stars pale when compared to the multitude o' intricately enticing forms of pleasure that the Midd student will be forced to face this time of year.

That's right, kiddies, it's Winter Term! Get out the skis, fasten down the wallet, we're Waybury bound! You've just entered Heaven in Vermont. Just thinking about Winter Term has helped to carry me through a hellish four months of Fall semester. Just knowing that I'd be drinking every night, skiing every morning, and learning something completely useless and unrelated to my life, has given me shivers and bumps, quivers o' anticipation, visions o' sugar plums, and various other bodily occurrences.

I think the whole point of J-term must have something to do with sleep. How much sleep did you get last semester? And how much sleep will you get these four weeks . . . Gee, just think what that will do to the official 'average hours of sleep per night per student per semester' figures. I bet they get insurance breaks for stuff like that. Not to mention that warm feeling they must experience when they see how happy we are. That's what liberal arts colleges are all about, aren't they?

No, seriously guys, Winter Term is an important part of our college career. You can learn new and exciting things, like Greek, to round off your education and revitalize your mind and spirit. So I suggest to all that you show moderation (that's 'sophrosunae' in Greek) when your friends tell you they need your help finishing the week's sixteenth keg.

Be a man ('aner' in Greek) and take a second course (or at least audit one, since the administration doesn't allow students to take more than one course; they sure know how hard J-term courses can get!). Make sure your classes meet at prime thinking time (that's 12:30 — 4:00 Mon. — Sat.) so you can get the most out of your education. Be sure to do a lot of extra research and stuff like that, to keep your mind off things like skiing, which you wouldn't be doing.

No. Really seriously this time guys, we'd better appreciate Winter Term while it lasts. Some day, there might be no 'basket weaving' or 'clock repairing.' Look at the changes in J-term curriculum up to now. There's nothing fun and interesting anymore — just the same old "read the book, learn a career" stuff that we get in Fall and Spring.

Oh, what the Hell, they might as well take Winter Term away all together. Why not? They've already outlawed our kegs, taken our roads away, put us in lounges, and raised our tuition! What's to stop them from invading our precious sleeping hours? Well, that's your problem, guys, I'm going to Germany.

Let's see. I think I'll wax my skis. And then maybe read some Thucydides. I leave you with two quotes, which I think fully capture the Winter Term spirit: one from my roommate, and one from Plato. You decide which is which.

"There is a need for the best men to have intercourse as often as possible with the best women, and the reverse for the most ordinary men with the most ordinary women," and

"Hey. I remember eating that."

Student Comics

Bedhead by Eche
DEATH, DISASTER, BLOOD, MURDER, GUTS, EXPLOSIONS DECEIT, ENTRAILS,
YEAH!
HARD VIOLENCE, TERRORISM, GUNS, BOMBS, CRASHES, DECAPITATION, ...
ALRIGHT!
DRUGS AND MUCH, MUCH MORE... TONIGHT ON..!!
YEAH, YEAH?!
THE CBS EVENING NEWS WITH — DAN RATHER!
OH... NEVER MIND

Scruffy the Cat

Scruffy the Cat purrs at Middlebury

By Solal Migrants

The dynmic, unorthodox music of Steaming Broccoli and the Hollywood Indians opened the oncert season for the Black Cow Cafe at Cook SDU on November 21, 1987. Three hundred fans raged the night away on the dance floor. A new vein has been tapped at Middlebury College.

Some say that Scruffy the Cat is about to happen. Some say that Scruffy the Cat is one of the best bands to rise out of Boston's thriving underground. Some say that Scruffy the Cat is destined for Big Thing.

Listen up, because they're right.

The Cat is doing it again as MCAB and WRMC-FM present in concert Scruffy the Cat on January 22, 1988 at the Black Cow Cafe. The band's first LP on Relativity Records, *Hi Octane Revival*, gathered a full scrapbook of critical acclaim. The prestigious Village Voice jazz and Jop critic's poll voted the record as one of the top EP's of 1986. The New York Times' pop music critic, Robert Palmer, also chose it as one of his favorites of the year.

Strong airplay helped spread the word and kept the EP at number one for six weeks on Rockpool's rock independent chart. Scruffy toured extensively, their live shows continuing to burn "hotter than cheap Mexican chow." They returned to the studio for the September 1987 debut of their LP for Relativity, *Tiny Days*. The LP, created from scratch in a chilly loft in New Jersey, proves that Scruffy has not compromised their sound along the way. The record rocks hard with a very exciting and original approach to music.

When Scruffy the Cat takes the stage, it's a breakneck circus of flying guitars, electric banjos, corncob harmonicas, cowboy hats, checkered jackets, yowls, growls, and down-home harmonies that are sure to bring a smile to the face of the most jaded or blitzed club-goer. With song titles like "Happiness To Go," "Land of 1000 Girls," "MyBabyShe'sAllRight," and "Time Never Forgets" this not-just-a-bar-band-from-Boston is coming to be. As one band member puts it, "all over America like a dog in your backyard."

Biased best of 1987

By Eric Winick

THE BEST OF '87: a biased glimpse into the year that wasn't.

It wasn't a year without bad sequels ("Beverly Hills Cop 2"), megaflops ("Ishtar"), or bad remakes ("Dragnet"). It wasn't a year without Stallone ("Over the Top") or Schwarzenegger ("Predator," "The Running Man") or James Bond ("The Living Daylights"). The big names were back, at least some of them: Stanley Kubrick, after 5 years with "Full Metal Jacket"; and James L. Brooks, after 4 years with "Broadcast News," plus Woody Allen, George Miller, Barry Levinson, Mel Brooks, Brian DePalma, and Oliver Stone all had their say at the box office in '87.

I love to be controversial. Therefore, I offer the following picks for the finest in motion picture entertainment over the past twelve months:

BEST PICTURE:
Full Metal Jacket (Kubrick)
Radio Days (Allen)
Prick Up Your Ears (Frears)
Roxanne (Schepisi)
Broadcast News (Brooks)

BEST ACTOR:
Sean Connery, "The Untouchables"
Michael Douglas, "Wall Street"
Steve Martin, "Roxanne"
Gary Oldman, "Prick Up Your Ears"
Jack Nicholson, "The Witches of Eastwick"

BEST ACTRESS:
Holly Hunter, "Broadcast News"
Emily Lloyd, "Wish You Were Here"
Vanessa Redgrave, "Prick Up Your Ears"

BEST ACTOR/ACTRESS in a supporting role:
Robert DeNiro, "The Untouchables"
Michael Tucker, "Radio Days"
Dianne Wiest, "Radio Days"
Dennis Hopper, "River's Edge"
Anne Ramsey, "Throw Momma From the Train"

WORST OF THE YEAR:
PICTURE: "Dirty Dancing"
ACTOR: Crispin Glover, "River's Edge"
SUPPORTING ACTOR: Jon Cryer, "Superman IV: The Quest for Peace"
ACTRESS: (tie) Jennifer Grey, "Dirty Dancing"
Maryam D'abo, "The Living Daylights"

MISCELLANEOUS:
BEST VAMPIRE: Kiefer Sutherland, "The Lost Boys"
WORST MOTHER: Dianne Wiest, "The Lost Boys"
BEST MACHINE: Peter Weller, "RoboCop"
WORST INTERIOR DECORATOR: Daryl Hannah, "Wall Street"
BIGGEST WASTE OF TIME: Superman IV: The Quest For Peace"
BEST ARGUMENTS: Danny DeVito, "Throw Momma From the Train"
(tie) Richard Dreyfuss, "Tin Men"

Better luck next year, eh? See you at the movies.

Winick

(continued from page 6)

Chinese girls taste different from all other girls?" That was a Connery line. Roger Moore said things like , "Oh, Baines, I, rather liked Baines, we, shared the same bootmaker."

"Daylights" represents a partial return to the old style. You can clearly see the anger in Dalton's eyes (look closely the next time you rent it) when a friend of his is brutally murdered at a Vienna amusement park. There's real emotion there which, unfortunately, is overshadowed by a plethora of high-tech airplane stunts. Missing is a real, well-played villain, a Rosa Klebb, a Blofeld, a Goldfinger. And a real director: even Steven Spielberg has shown interest in directing a Bond picture. For God's sake, let him! That'd be cute, wouldn't it: a bloodless 007 replete with little children and extraterrestrials.

Hey, at this point, the series could use a few Spielbergian touches. Just leave Dalton in there. As for now, it's still producer Albert R. Broccoli's baby; one can be assured that as bad as they are, James Bond films will continue making oodles of money for many thrilling, insulting years to come.

A Citizens Cross-Country Competition

The Breadloaf Citizens ss Country Ski Race Com tee has presented to the sley Public Library copies deo tapes entitled, "Cros ountry Ski Racing-A Bett Way" by Rossignol S Co.; "Skating with Gun Swan" by G. Swan, "W g" by Kneisll, and "13t Annual Breadloaf Citize Cross Country Ski Ra by L. Megysei and Charles Sabukewicz. The st item brings the "actio close to home and shou nspire prospective compe ors preparing for the 14t nnual race scheduled for on, January 17, 1988, at M dlebury College's Carroll d Jane Rikert Ski Touring nter trails on the Ripton, V mont, campus.

To give an ditional nudge to our Nor champions-to-be, the com ittee is placing on the h vily burdened shelves of e Ilsley Library two inform ive texts, to wit: "Skating Cross Country Skiers" b Aadun Endestad and "C ss Country Ski Faster nd Easier" by Borowsk Both titles should raise the erformance level of our Olympic hopefuls.

The ce committee prays that th up-and-coming group of com titive skiers may apply e content of the previ sly mentioned tapes and oks to sharpen their edges and assist in their bi ingin home the bacon to Ad dison County in the form o nationa and internationa trophies to verify their skill on the "boards."

As usual, Addison County's favorite winter social and athletic activity will be started in the best traditional style by Henry Palmer. He will signal the start of the one-half kilometer event for our most fierce competitors, those aged nine years and under, by firing a round from his rifle at 11:15 a.m. He will then send the senior competitors over their six kilometer course by a blast of his much admired cannon fired precisely at noon.

The committee has ruled that there will be "no tracking," which means that "slow" competitors have the right of way. In years past, racers have ranged in years from age four to age eighty-four. This measure is deemed appropriate for the protection of the very junior and impressive senior participants who survived the uproar of the mass start. Anyone can enter the race regardless of skill level. Joining the fun is encouraged. Racers may wear the garb of their choice. Bizarre costumes are most acceptable and will be rewarded.

To prevent frostbite to both racers and spectators, the Middlebury College Alumni Association will provide a copious supply of hot drinks. Charcoal grills will be available for those wishing to prepare an al fresco luncheon, weather permitting.

The Middlebury College Mountain Club is furnishing the tuneful post race services of the well-known Ham Branch Bluegrass musicians in the Big Barn. This touch will add something new to the festive atmosphere of the occasion.

In the event of inappropriate snow conditions, postponement of the race will be announced over Radio Station WFAD.

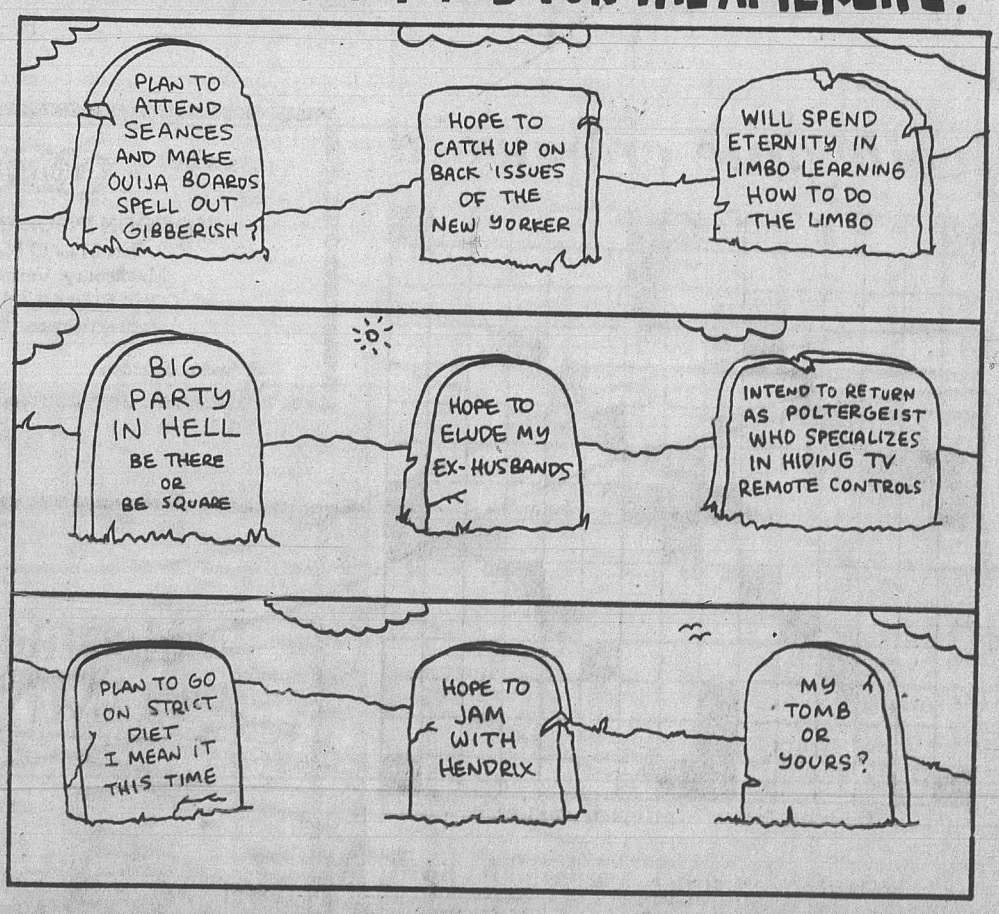
The committee is indebted to Ski Haus for their race support and for the prizes that will be awarded to the first male and female in each of the racing age groups.

Early registration is encouraged. Entry fee for early registration is $3.00; this fee increases to $4.00 on race day. The maximum entry fee for a family is $10.00, enabling participation by all the kids and their grandmothers. Registration forms are available at the Carroll and Jane Rikert Ski Touring Center, Breadloaf Campus, Middlebury College, Ripton, Vermont, 05766; the Ski Haus, Main Street, Middlebury; and from Cathy Preston, 10 Seymour Street, Middlebury, Vermont 05757.

The committee extends a cordial invitation to all citizens and the county's visitors to come as racers or spectators "just for the fun of it."

LIFE IN WHATEVER

WHAT ARE YOUR PLANS FOR THE AFTERLIFE?


PLAN TO ATTEND SEANCES AND MAKE OUIJA BOARDS SPELL OUT GIBBERISH?
HOPE TO CATCH UP ON BACK ISSUES OF THE NEW YORKER
WILL SPEND ETERNITY IN LIMBO LEARNING HOW TO DO THE LIMBO
BIG PARTY IN HELL BE THERE OR BE SQUARE
HOPE TO ELUDE MY EX-HUSBANDS
INTEND TO RETURN AS POLTERGEIST WHO SPECIALIZES IN HIDING TV REMOTE CONTROLS
PLAN TO GO ON STRICT DIET I MEAN IT THIS TIME
HOPE TO JAM WITH HENDRIX
MY TOMB OR YOURS?

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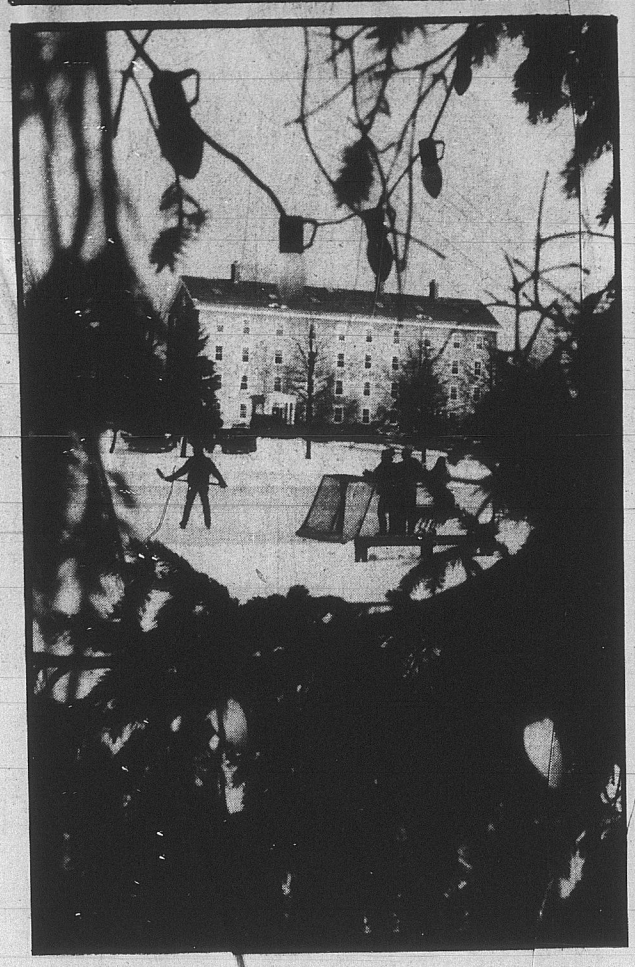
American students in Moscow:

Ambassadors of the United States

Excerpts by Jack E. Belden



By Nancy Harkin

Every year approximately three hundred American college students spend a semester studying in Moscow or Leningrad in the Soviet Union. I, like half of these students, am studying at the Pushkin Russian Language Institute in Moscow. This semester there are about 70 American students in the three major programs for study in Moscow: Ohio State, Middlebury College (Vermont), and ACTR (American Council of Teachers of Russian).

While only a handful of the Americans in Moscow are directly involved in affairs of the United States government, all are Ambassadors. Whatever we do, wherever we go, we are representatives of the United States: the Soviets form their opinions about America and Americans by watching and interacting with us.

Being a student makes my presence here in Moscow no less politically important than if I were an employee of the United States government. I am a self-appointed youth ambassador assigned to Moscow with the purpose to encourage friendly relations between Soviet and American young adults. Together with other American students, we are working to assure that the Soviets of our generation grow up knowing, liking, and understanding Americans better than their parents did.

Our effort is not insignificant. We are reaching a lot of young Soviets. I personally know about ten Soviets whom I consider my good friends. Multiply that figure by the 300 students every year, and in one year 3000 Soviet-American friendships are begun. Unfortunately, at this rate it will take 3000 years before every inhabitant of Moscow befriends an American student. We want to make a difference, but 300 students a year is too small an army to take on the task of bringing together the Soviet and American peoples.

Making Soviet friends has been the most unforgettable experience of my life. I had pictured them being a lot different from Americans and enjoying many strange activities I would have to get accustomed to. Instead, my Russian friends act just like my friends back home. They love to get a few friends together, drink a little, blast the Talking Heads, and dance around like maniacs.

Of course there are a few slight differences that give my Russian friends their distinct Russian flair. For example, of my friends here, one is a dancer in th Bolshoi Ballet, one is a model and icon painter, one is a transvestite jazz singer, and the other is a former black marketeer.

Wherever we go we are representatives of the United States

Our fun is had in a somewhat different fashion than in America due to the lack of night life in Moscow. Since there are no night clubs or bars, we go to restaurants. More than likely, our evenings would be spent at someone's apartment or end after a seven o'clock movie or play. The best thing about being together is that we completely forget that we are Soviets and Americans. We are just a group of really good friends who enjoy each other's company.

While my American friends and I are enjoying meeting and getting to know all sorts of interesting Soviets, it is inevitable that we feel certain restrictions on our relationships. First of all, our institute and dormitory is strictly for foreigners. People of every nationality live and study here except Soviets. In every other country, and in other Moscow institutes, foreign students attend the same schools native students do. To meet Soviets we had to literally walk up to someone on the street and start a conversation. It was a bit unnerving at first until we realized it was our only option.

Secondly, we were encouraged by our American group leaders not to have Soviet friends in the dorm. They are permitted only in the evenings and on weekends anyway, thus limiting our chances to just sit and talk without spending money at a restaurant. In the future, distance, time, and money will restrict them and us in the future from frequent trips to see old buddies.

Despite these few problems, we students have the most freedom of any of the Americans here to see who we want and do what we want. The Americans attached to the Embassy here in Moscow are much more restricted than we are. They are not allowed to have Soviet friends. They can talk to someone once, but they can't exchange phone numbers or meet them again. Granted, this policy was established for diplomatic personnel in light of some very severe security reasons. But it is this kind of rule that dims hopes for better Soviet-American relationships.

We need unofficial, informal contact with one another as friends and equals in order to cultivate a cooperative formal relationship. It is a waste of human resources that the Americans who work for a year or two in the Embassy here will leave again without ever having known a Soviet citizen. For the fairly sizable number of Americans living in Moscow, it is only the small number of students who are actually meeting and spending leisure time with the Soviets.

Fortunately, United States-Soviet relations have steadily improved over the past few years and promise to continue. This is evident in the overall attitude of Soviets toward Americans in Moscow. In the recent past, it was against the law to associate with foreigners. While some are still cautious about having too much contact with Americans, most Soviets, especially the youth, convey the attitude that as long as they are not involved in anything they shouldn't be, they need not fear having American friends.

The everyday people I meet on the street are genuinely interested in talking to me when they find out I'm American. At a farmer's market in Tbilisi, Georgia, I was overwhelmed by gifts of fresh fruit from the vendors simply wishing to express their good will toward me as an American. Everywhere people are drinking toasts to peace and friendship and the Summit. Now is an interesting time to be in Moscow.

Talks and treaties between our government leaders are a necessary and vital factor in improving the Soviet-U.S. relationship. Even with a breakthrough in arms limitations at the December 7 Summit, the Soviet and American people will still be strangers. An agreement on weapons reductions is merely the beginning of what is left to be done. We have to break the mystique surrounding each other's culture and get to know each other.

There has been a curtain drawn between our countries in the past. Now the Soviets and Americans are pulling it back and letting us have a look at one another. This is an opportunity not to be missed. Our media should come in with cameras and tape recorders to record for the American public the sights and sounds of the USSR. More importantly, our governments need to cooperate for a more extensive exchange of people. Soviet students should be invited to study in America, and the number of American students in the Soviet Union should be increased.

Not only should more students be exchanged, but also educators, scientists, doctors, and entertainers. When I return to the States, I hope to see a rise in the American people's curiosity and the amount of information about life in the Soviet Union. It's my only regret that not every American has the opportunity to come to the Soviet Union and see it for themselves.

Odetta: Folk on Friday

Folk and blues singer Odetta, whose performance dazzled a capacity crowd at Middlebury College last winter, will return to Middlebury's Mead Chapel to give a concert on Friday, Jan. 15.

Considered a legend in music circles, Odetta is one of a handful of entertainers who devotes most of her time to aiding causes such as Project Hunger and Sing Out for Sight. She has influenced some of the greatest and most renowned performers, including Bob Dylan, Janis Joplin and Joan Armatrading. Her songs, which have included work songs, prison blues, gospel songs, and material ranging from "He's Got the Whole World in His Hand" to "The House of the Rising Sun," are sung in a rich, robust voice, often described as "the most glorious voice in American folk music." In the tradition of American folk song, Odetta accompanies herself on a guitar.

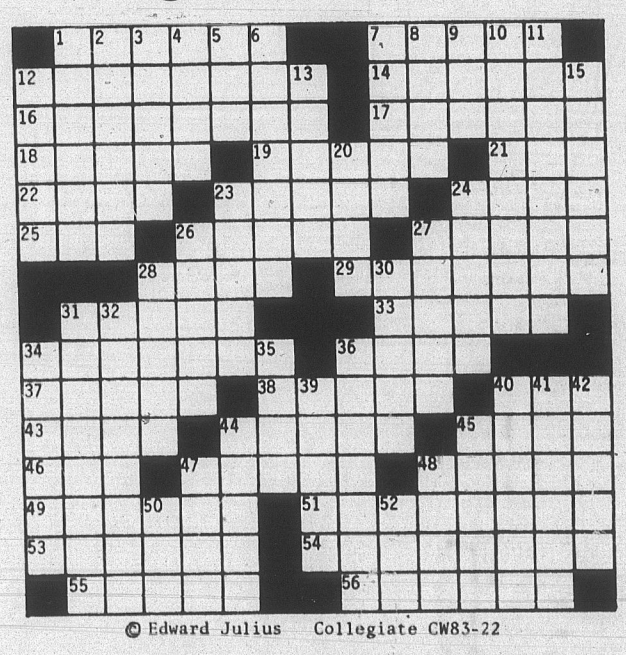
Born in Alabama in 1930, Odetta was brought up in Los Angeles and attended schools there. At the age of 16 she started performing and turned professional in "Finian's Rainbow." She became a giant of the folk music renaissance in the '50s and '60s with her renditions of traditional black music. Odetta sings with symphony orchestras, at civil rights demonstrations, with college students and with audiences from Wisconsin to Singapore to Moscow.

Her influences have been many and varied. At a young age she heard the big bands, classical music, pop, pop ballads, rhythm and blues, the Metropolitan Opera and the Grand Ole Opry. Odetta cites Marion Anderson and Paul Robeson as individual influences.

Odetta released her first album in twelve years last summer. The album, "Movin' It On" is a live recording made by documenting the experience of an audience member, and is cited as a "musical and emotional tour de force featuring songs we know enveloping us in new ways."

Tickets for the performance, which will be at 8 p.m., are $6/$3 student or Concert Series ticket. For more information, please call 388-3711, ext. 5697.

collegiate crossword



© Edward Julius Collegiate CW83-22

ACROSS

1 Relief from grief
7 Brought into being (Biblical)
12 Well-paid, easy job
14 Entertainer Frankie
16 Concerning abstinence
17 Medium-sized sofa
18 Egyptian dam
19 Nautical aid
21 Asner and McMahon
22 College subject, for short
23 Vessel of injection fluid
24 Obstreperous child
25 Hit the ——
26 Small glass bottle
27 Mont ——
28 Russian news agency
29 "Quiet!"
31 —— acid
33 ——'s "Inferno"
34 Type of candy
36 Tie together
37 Highway divisions
38 Edible fish
40 Horse
43 Bible book
44 Strong beer
45 Fuss
46 ——-square
47 Chicago airport
48 Up to now (2 wds.)
49 Intertwine
51 Speculation in stocks
53 Add water
54 Well-educated
55 Capital of Senegal
56 Figures in the red

DOWN

1 Nap
2 —— street
3 "——, c'est moi"
4 Scow: Fr.
5 Director's term
6 Dutch humanist
7 —— metabolism
8 At any time
9 Narrow ship channel
10 Changer
11 Ballet, e.g. (2 wds.)
12 Put in a safe place
13 Get married secretly
15 "—— pas?"
20 Crazy
23 Pyromaniacal crime
24 Mix
26 —— Major
27 Insipid
28 Mah-jongg pieces
30 Dostoevsky's "The ——"
31 Spider, e.g.
32 Woman's veil
34 Finished second
35 "Como —— usted?"
36 Flemish painter
39 —— reef
40 Free taxi ride (2 wds.)
41 Sayings
42 Stabbed
44 Very thin
45 Hauls
47 Prefix: eight
48 Drunkards
50 Diving bird
52 Japanese statesman

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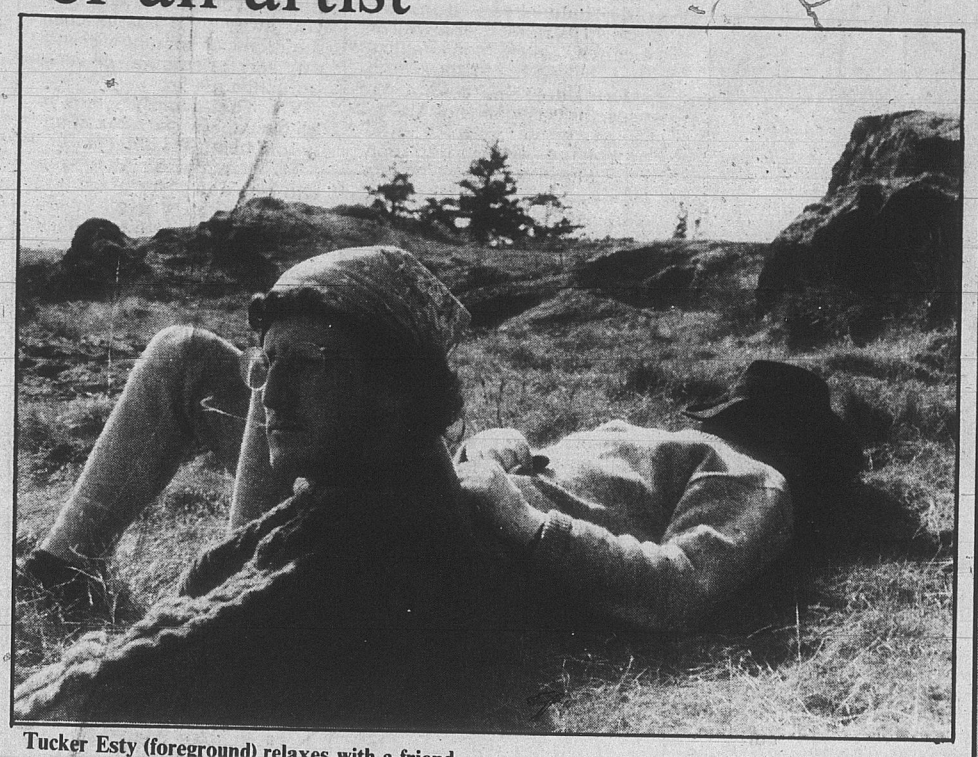
ARTS

Center Stage: Through the eyes of an artist

This week we spoke with Middlebury junior, Tucker Esty, a studio art major with a concentration in west African studies.

Interview by Victoria Northrop



Tucker Esty (foreground) relaxes with a friend.

Victoria Northrop: What is the potential, or rather, where does Middlebury stand in relation to the real world for art majors?

Tucker Esty: It's funny, Middlebury incorporates this idea of having a strong art program, yet in real art institutions you have people taking art who have never taken it before, or others who have strongly considered taking it at art schools, but decided to stay here and follow through with Middlebury's program so that there are some particular studio art majors who are very interested in pursuing art as a career. My idea, or my interest in Middlebury's art department is that I'm one of these people who have many question marks about what I'm going to do after Middlebury and love the idea of liberal arts in general, but I'm certainly looking for more direction.

I find that I've always loved art and drawing; through art and expressing yourself—through any medium — you can learn a lot about all kinds of other topics, not just visually appreciating artwork, but also history, cultural histories, foreign countries...I am influenced a lot by African art, at least really inspired by it.

I got this interest in Africa through taking art courses. I took an African history course because of that and would really like to go there. Because the program at Middlebury is so strong, it just lends itself to all sorts of different options. You can take it in a straightforward manner as something that really interests you, visiting other artists and viewing their work to come up with all sorts of new ideas, or just take it as another course for a semester.

VN: When many people begin taking art, they discover new interests. Did your interest in Africa arise solely from your art history courses?

TE: I was looking at slides in an art class in eighth grade and loved art at the time. I ended up doing well in the class, so it was a case where getting positive reinforcement made art that much more interesting. From there I applied to Middlebury, had a strong interest in art and loved the idea of pursuing studio art and art history, yet really wanted to discover what I'm going to do with it after Middlebury — graphics and design, or advertising or something where I can take what I've learned as well as enjoy the historical aspect of it.

You have to have a real sense of humour to approach art, and that's something that I've really tried to to come out with in my artwork.

Also, just the visual appreciation of forms and space, understanding different colour tones and contrasts; just realizing that it's something that anyone can do and not fail and the whole idea of: What is art? I think that someone who can appreciate art, say at a layman's level, is at least opening his mind enough to say, "Okay, I'm interested in this, now I want to learn more about it." You can have two splashes of colour on a canvas with a famous signature on the bottom and the painting is worth millions, but you just don't understand what it means; then if you study the history of that artist and learn why he's made such a name for himself, why he chose the particular colour pattern that he did, it all takes on some meaning. I just love the fact that people can look at artwork and get whatever they want out of it. there isn't necessarily one answer.

VN: Do you find that many people relate art to other areas of their lives? What about its relation to music?

TE: Yes. Just look at what it's come down to with music videos and new wave and heavy metal bands where their physical, or visual, performance is so highly considered. So they consider the aesthetics, or lack thereof, in their stage performance costume design, and lighting to add to a show. They add that to a show to combine with music, or combine music with that, so they definitely do play off each other.

It really depends on how you decide to decipher what the connection really is. You have to have a real sense of humour to approach art, and that's something that I've really tried to come out with in my artwork. I've found that, whether it's satirical, or any sort of humourous addition to a painting, I really appreciate that because it shows that the person can stray from, say, the Academie Francaise.

Those who have a sense of humour can appreciate it more than the historian. (Andy Warholl is an example of someone who uses such different style; in fact, he'll come up with an idea and have another artist do the work for him. I think it's the Campbell's soup can that is a famous work of his and he didn't even touch the canvas.

VN: Do they have any similar exercises in the studio art classes — enlarging household objects?

TE: I took a sculpture class during which we had an assignment that was a study of a material and we were supposed to take an object that we considered beautiful and a contrasting object that we considered ugly. Everyone brought these objects to class and we were to decide which were the beautiful ones and which were the ugly ones. People were arguing and saying, "No, no, that's beautiful...No, it's ugly." The final composition was to create "a place to be" for it, as Eric Nelson quotes — you create a little home for it in this sculptural context. That is a progressional form of art where you can take an object

(continued on page 10)

UNKNOWN PLEASURES:

Best of the year

By Chris Cahill

"I promise not to mindlessly sit through any more George Michael videos for the sole purpose of realizing how much this guy bothers me."

Sorry, just one New Year's resolution that I had to get out of my system. Welcome to the new year and the onslaught of music that will inevitably follow. Reasonably we can expect a veritable plethora of musical styles and forms from bands recording with the largest record labels to the most independent of the small labels.

Some bands will put out albums that will finally establish their names in the music world. Other bands will confirm the worst fears of their record company by producing just another in a long line of weak vinyl. The one thing that you may be sure of in this crazy music business: there will always be a record buying market that is in constant search for new and exciting recordings.

1988 should prove to be a strong year for the alternative scene as the smaller labels are finally being recognized for the quality bands that they are promoting. R.E.M. is in the process of paving the way for more bands to cross over from the under-rated college radio market to the major record companies. But does this mean that it will be necessary for the band to sell out in order to make it in the big time? Ultimately, I suppose that we will have to wait and see.

With this in mind, here are some bands to watch for throughout the coming year: **O-Positive, Big Dipper, Negativland, Scruffy the Cat, Connells, and Tackhead.** Keep your eyes on all of these guys because they are all talented enough and could be the lucky ones to break it big this year.

As with the end of every year there comes the traditional top ten list; what follows is an absolutely subjective list of the few albums that the music critic can glean from the haze of the previous year. So, in order to make sure that I put in my own two cents' worth, here is THE UNKNOWN PLEASURES TOP TEN OF 1987.

That Petrol Emotion *Babble* (Poydor)

Hunters and Collectors *Living Daylights* (I.R.S.)

O-Positive *Cloud Factory EP* (Link)

Husker Du *Warehouse; Stories and Songs* (Warner)

Various Artists *"Lonely Is an Eyesore" Compilation* (4AD)

Echo and the Bunnymen *Echo and the Bunnymen* (Sire)

Big Dipper *Heavens* (Homestead)

It's Immaterial *Life's Hard and Then You Die* (A&M)

dB's *The Sound of Music* (I.R.S.)

Wire *The Ideal Copy* (Enigma)

Next Week: David Sylvian's Secrets of the Beehive.

GUEST COLUMNIST:

A Novel approach to college

By William J. Bennett

The following column was submitted courtesy of "The Collegiate Network," a monthly syndicated column that focuses on the college and university world. Its author, William J. Bennett, U.S. Secretary of Education, has named Walker Percy America's greatest living novelist. The column is written with regard to Bennett's concern that students should not, while pursuing their studies, fail to read novels, for "novels augment and expand liberal education, while at the same time providing a needed escape from the rigors of liberal education."

"Collegiate Times"

Who is the best living American novelist? I nominate a Southern gentleman, metaphysician incognito and extraordinary yarn-spinner, Walker Percy. Who cares? Well, everyone who wants a good read. But college students will, I suspect, be especially captivated by this author whose novels make great ideas and profound truths so effortlessly leap to life.

Percy's books show that to be serious about life, you don't have to be solemn.

In Percy novels, virtues take human names and vices are writ large in small acts. Or as Percy said in one interview, he has tried "to incarnate ideas in fiction." His readers become gripped by the affairs of places like Feliciana, a Louisiana parish that "harbors all manner of fractious folk, including Texans and recent refugees from unlikely places like Korea and Michigan, all of whom have learned to get along tolerably well, better than most in fact, who watch L.S.U. football and reruns of MASH, drink Dixie beer, and eat every sort of food imaginable, which is generally cooked in somethingcalled a roux."

In our colleges, where all manner of folk also have learned to get along tolerably well, students too often can't find time to read novels, at least those novels for which no exam or essay assignment is threatened. That is a shame, because novels--good ones in particular--even if read only in the half-hour before sleep, allow you to escape the press of daily obligations, of academic social science, and of course to live life beyond the limits of your own experience. And it is a truism worth repeating that reading good books improves one's own writing.

The best novels, like those of Walker Percy, also give flesh to the philosophic questions that lie at the heart of liberal education. I gave a modest boost to sales of his latest, *The Thanatos Syndrome*, by reading from it at a staff lunch: at least one fellow went right out and bought it, in hardback no less. Percy, however, doesn't need my help. His first novel, *The Moviegoer*(1961) won the National Book Award. Five successful novels have followed--*The Last Gentleman*(1966), *Love in the Ruins*(1971), *Lancelot* (1977),*The Second Coming*(1980), in addition to the *The Thanatos Syndrome*(1987).

Percy, whom I met one evening in Washington, is a courteous and soft-spoken man, with head unbloated by literary fame. At age 71 he lives simply and in comparative calm near Covington, Louisiana, amid family and friends. A physician by

(continued on page 11)

Pulling Strings in Mead

The Ridge String Quartet, "an ensemble of extraordinary accomplishment," with guest performances by Jamie Laredo and cellist Sharon Robinson, opened Middlebury's 1988 Concert Series on Wednesday, January 6 with the first of four performances.

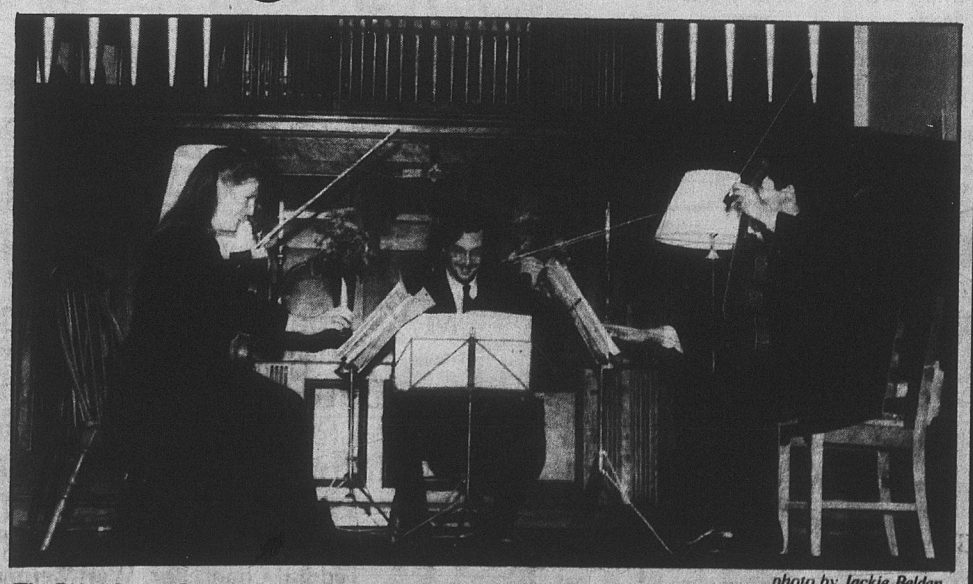


photo by Jackie Belden

The Ridge String Quartet was, unfortunately, reduced to a trio due to the illness of An Ling Neu. From left: Krista Bennion Feeney, Charles Curtis, Robert Rinehart.

Founded in 1982, the Ridge String Quartet is a first prize winner of both the Coleman and Fischoff Chamber Music Competitions. With over fifty engagements per season, including debuts and reengagements in New York, Boston, Chicago, Los Angeles, San Francisco, as well as Australia, Europe and Japan, the Ridge has earned raves from audiences and critics. After an overwhelming success as the new Quartet-in-Residence at the Spoleto Festival in 1987 and 1988.

Highlights of the 1986-87 season included a three week tour of Australia and performances in all of New York City's major chamber music series, including the 92nd Street Y, the Metropolitan Museum of Art and Lincoln Center's "Great Quartets" series. Their European debut tour in the spring of 1987 was a stunning success from their opening concert in Geneva ("seemingly impossible virtuosity") to Berlin ("a brilliant debut") to London ("a miracle").

Members of the Quartet include Krista Bennion Feeney, violin, who has appeared as a soloist at Carnegie Hall with the New York String Orchestra, Lincoln Center, the Kennedy Center and the Bermuda Festival. Robert Rinehar, violin, was a member of the New York String Orchestra for three seasons and has participated in chamber music festivals in Hawaii, Florida, and at Chamber Music/West in San Francisco.

Ah Ling Neu, viola, was a member of the Camerata di Salzburg, and has performed frequently in Holland and Italy, as well as participating in the Marlboro Music Festival, Chamber Music/West, the Tanglewood Festival, the International Musician's Seminar in England, and in New York's "Chamber Music at the Y" series. Charles Curtis, cello, is the recipient of the first prize at the International Bach Competition, second prize at the Geneva International Competition and the 1981 Naumburg Competition, and top prize at the 1983 Gaspar Cassado International Cello Competition. He is a committed performer of new music and has appeared with Speculum Musicae.

Jaime Laredo is director of the Chamber Music at the 92nd Street Y series, which has become one of the most important forums for chamber music performance in the City of New York. Most recently he has added conducting to his many accomplishments and now conducts the Scottish Chamber Orchestra in Europe regularly. Sharon Robinson is a favorite with major orchestras and recitals in the United States and regularly tours Europe, making appearances in England, Scotland, France, Italy, Israel, Spain, Portugal, and Scandinavia. She has received the Pro Musicis Foundation Award, the Leventritt Foundation Award, the Avery Fisher Recital Award and the Piatigorsky Award from Johns Hopkins University. She and her husband Jaime Laredo are both active members of Performing Artist for Nuclear Disarmament and Musicians Against Nuclear Arms.

There were performances on Wednesday, January 6, by the Ridge String Quartet; Friday, January 8, Jaime Laredo

(continued on page 10)

FILM REVIEW:

Truth and deception

file photo

Joe Montegna and Lindsay Crouse do battle in 'House of Games.'

By Colin Blake

David Mamet, playwright, has created one of the great films of the year, *House of Games*, in his debut as a director. Mamet, famous for the play *Glengarry Glen Ross* and the screenplays of *The Postman Always Rings Twice* and *The Verdict*, shows remarkable skill at direction in this film-noir thriller. With the help of cinematographer Juan Ruiz Anchia, he has made a film replete with stark contrasts and fuzzy borders.

The film begins with the entrance of Dr. Margaret Ford (played by Lindsay Crouse). We follow this psychologist from her well-lit, clear cut lifestyle into the shadowy depths of the House of Games, a seedy con-man hangout. Joe Montegna plays Mike, an intriguingly human con-artist, who draws Dr. Ford into his life on the streets. Truth and deception, like light and shadow, blend murkily in *House of Games*. The audience, like Dr. Ford, is caught up in the webs of deception pervading this film.

Film-noir has not recently been used so cleverly, nor has it been so enjoyable.

Lindsay Crouse, who married Mamet in 1980, is excellent as the stifled and overworked Dr. Ford. Her previous performances in *The Verdict* and *Places in the Heart* bear witness to her talent. This is perhaps an Oscar-caliber performance.

Joe Montegna's performance in this film is also quite impressive; his adeptness at donning the many faces of a professional con-man goes a long way to making the film very convincing. He too, deserves recognition, particularly after having endured roles in such cinema gems as *The Money Pit* and *The Three Amigos*.

While this is, in essence, a thriller, it comes off very well. Mamet's scripting is, as usual, superb; likewise, he should be commended for his skillful direction. Film-noir has not recently been so cleverly used, nor has it been so enjoyable. Because of its small release and minimal ad campaign, it would be easy for many to miss this film altogether; yet no one who enjoys truly fine film-making should deny himself the pleasure of seeing this newest Mamet release.

Color photography

"Robert F. Sheehan: Color Photography 1948-1958," an exhibition featuring the recently rediscovered work of Connecticut photographer Robert E. Sheehan (1922-1969), will be at Middlebury College's Johnson Art Gallery from December 13 until February 21. On display are fifty-eight Cibachrome prints made from original Kodachrome transparencies.

Robert Sheehan was an important contributor to the development of color photography in the years immediately following World War II, and made it his specialty for the peak of his career. His photographs were exhibited five times at the Museum of Modern Art, New York, where Edward Steichen, director of the department of photography, encouraged experimental artists to display their work. Despite these and other exhibitions, Sheehan was little known by the time of his death. The recent discovery of nearly 600 of his Kodachrome slides and a group of vintage color prints has made possible the present reevaluation of Sheehan's achievements and his place in the color photography movement.

The period from 1948-1958 has often been viewed as a prelude to the appearance of serious color photography in the late 1960s, but examination of the work of Sheehan and a few of his contemporaries reveals many advances in artistic use of the medium. At this time the medium was still in its infancy. Film speed was slow. Color print and reproduction were primitive in terms of fidelity to the original transparency. Color work was also seen as the province of mass-circulation magazines, lavishly hued, expensive, but worth the cost for editorial promotions and advertising copy. Not until about 1968 did new technology enable color photographers to achieve the print quality and status of their peers working in black and white.

As one of a handful of artists seeking to redress color photography's low repute, Sheehan focused on the industrial or built environment, treating his subjects not as abstractions but as recognizable and expressive fragments of American culture. Describing his approach as "industrial romanticism," he found in the wrecker's yard, the industrial site and its machinery an American landscape both new and obsolete. In color, he discovered coherence in the chaos of the wasteland. Overall, Sheehan remained attached to the look of things just as he found them.

The Johnson Gallery will be open at its regular hours which are: noon until 5 p.m. daily.

"Robert F. Sheehan: Color Photography 1948-1958" is a traveling exhibition of the New England Foundation for the Arts.

Wendy Perron Dance Company

The Wendy Perron Dance Company will give a performance on Saturday, Jan. 16 at 8 p.m. in McCullough Dance Studio at Middlebury College. Known for her highly individual movement style, Perron's work, which includes 40 pieces made over a 15 year period, extends the area of pure dance to include narrative and video elements. Her work is characterized by inventive sequences that allude to contemporary states of mind.

After extensive training in both ballet and modern dance, and with a B.A. from Bennington College, Perron began choreographing in 1970, showing her work in New York. She also danced with Twyla Tharp, Kenneth King, Susan Rethorst, and the Trisha Brown Company. After choreographing many works of her own, she formed her own company, which has performed extensively on the East Coast and in Europe.

She taught at Bennington College from 1978 to 1984, and has been guest lecturer/performer at colleges around the country. She has been choreographic consultant to several theatre directors, most recently to performance artist Laurie Anderson for her film *Home of the Brave*. She is currently working on a video dance project with WGHB TV, the PBS affiliate in Boston, and on an Inter-Arts project in association with The Kitchen. Perron is the youngest choreographer ever to receive a special three-year fellowship from the National Endowment for the Arts. In 1985, she also received a fellowship from the New York Foundation for the Arts.

Tickets for the performance are $6/$3 student or Concert Series ticket. For more information, please call 388-3711, ext. 5697.

The Victorian Experience

"Victorian Experience: The Relationship Between Literature and Life" will be the subject of a talk given by the British historian Asa Briggs (Lord Briggs), at Middlebury College's Twilight Lecture Hall at 4:15 p.m. on Monday, Jan. 18.

Lord Briggs has taught at Oxford, and was professor of history at Leeds University and the University of Sussex. From 1967 to 1976, he was the vice-chancellor (the equivalent of president) of the University of Sussex. He has been visiting professor at the Australian National University and the University of Chicago and has worked at the Institute for Advanced Studies at Princeton.

His many publications have been chiefly on the social and economic history of 19th century England and include "Victorian People" (1954), "The Age of Improvement" (1959), "Iron Bridge to Crystal Palace: Impact and Images of the Industrial Revolution" (1979), and "A Social History of England" (1984). He is actively concerned with popular communications and is currently working on four volumes of the "History of Broadcasting in the United Kingdom."

Lord Briggs is interested in Victorian literature as well as the history of that period, and his talk will address the relationship between the two.

The public is cordially invited to attend the lecture.

Tucker

(continued from page 9)

and move it to another place, chop it in half and it takes on all these new meanings.

VN: What do you think of Jackson Pollock?

TE: I wish that I could run into more people who enjoy his work as much as I do. Sure, you look at his works and think that a three year-old could have done it, thrown paint all over a wall or a canvas. People don't realize that he gives serious consideration to the colours he uses, the types of emotions he is trying to portray, the overall physical orientation of objects in space throughout interweaving drops and splashes of paint. I think that, because he causes so much controversy in doing this type of art, other people think that they could do it just as easily. I think he's great because he's the only one who actually went out and did it.

Art gives you a new way of looking at people, approaching people, designing your room;it gives you new perspectives on life, people, places.

Some say he's a kind of push-over, but, at the same time, I think it's sort of ingenious, to put so much time and effort and real thought to throwing paint down on a surface and appreciating it for the way it lands. Of course, some of it is just random landing, but most of it is thought out and he'll sit there and ponder where he [wants it to land]. I think that you have to have tons of respect for the man to be able to go out and do what he wants to do and they're as interesting as hell.

I think that Middlebury's program is so impressive because, for people who really want to pursue art as a career, or those like myself who appreciate what Middlebury has to offer, but don't know how exactly to use it in the future, Middlebury has so many different sources and these connections that can channel someone's interests in the direction that he chooses.

There are the visiting artists, the trips to New York City and the museums, so that there is definitely a full-hearted attitude toward it. Anyone who considers [art] a blow-off course or major should really sit down and try to draw a cup, spend an hour and a half in a museum, or pick up an art history book. They should try to put their thoughts and emotions onto a two-dimensional surface, or into a three-dimensional sculpture, or even just a sketch. Anyone who says he has no talent just gets too frustrated; everyone can create art to whatever degree. It won't necessarily be a famous piece of art, but it's something that is aesthetically interesting. If something can provoke questions in you, or can just blow you away with colour coordinations, or somehow create any sort of emotion or reaction, then it's art.

VN: That almost seems to go back to the paradox of ugly and beautiful objects.

TE: Exactly because you can look at a piece of art and think that it doesn't mean anything, but if you go back and look at it another day, or from a different angle, then things will jump out at you that you never noticed before. Something that, for me, was most exciting, was that I was blind in one eye for ten years and always did artwork during that time. Then I suddenly had a cornea transplant two years ago that restored the vision in that eye. I suddenly realized what sort of depth you can create, that people can see. That was really a turning point, when I decided to concentrate much more on my art.

VN: How do you feel about other students' awareness and understanding of artists and their work, meaning students outside the art department?

TE: I think it's a real pity that the people at Middlebury who really don't understand the art department, or are afraid of where artists are coming from here — just the openmindedness of any artist you talk to — but the art department offers so much more than just sitting down with raw material or primary pigments and creating some sort of drawing, or sketch, or sculpture. The discussions that go on hit home for so many people, whether it's for football stars or oboe players. It's frustrating that people have this idea of "the starving artist" and don't know how to aesthetically approach art.

The term "art" just reaches out over so many diverse interests and businesses. Each different form of art requires so much effort and thought. I think it's a shame that people can't look at art, consider something that's very simple — structurally or linearly — and put it into a situation where it's very interestingly located, or artistic, or aesthetically interesting.

At the same time, there are years and years spent just painstakingly putting together these murals. People don't realize that there are pieces at Middlebury that I have seen on several occasions that I think are far more redeeming artistically or just interesting than many of those I've seen at the Met or the Guggenheim. I think that Middlebury has a lot to offer in the way of art, but realizing that it is a small school and based on liberal arts, it offers such a diversity of interests in so many different areas. You can see by the thought and consideration that they're putting into this new art complex for dance, theatre and art that Middlebury is trying to gauge this power of art and just what it can teach somebody — intellectually or historically, or in whatever way.

Something very small can change someone's life. Everyone has these barriers that he puts up; everyone has a groove that he can nestle into and then must decide how he will react to other grooves in the school and a little town. Any form of art can help this intermeshing. In order for us to get as much as possible out of what we're doing, we have to be openminded about what everyone else is doing and try to understand what they are getting from their departments. Art has helped me to incorporate myself in some of these other groups in the school, so that out of the classroom, in any way, it helps.

VN: Is there any question that I haven't asked that you would like to answer,or anything you would like to say in conclusion?

TE: Studio art is not something to be taken lightly, by any means. It involves so much thought in every idea you come up with, and having to back up on that idea and decide whether you want to concentrate on one medium or another, or how you decide what you appreciate from one day to the next. I, for one, as a studio art major, have found that it has made me just that much more openminded in tackling any situation or idea and can have completely different perspectives on life, or moral dilemma, or whatever.

There are different ways to rationalize and I feel that I have been able to rationalize through having taken art — realizing that you have to take something with a grain of salt, or knowing that something is much more serious than it might seem on the outside. It gives you a new way of looking at people, approaching people, designing your room, deciding whom you would really love to get to know. It just gives you many new perspectives on life, people, places — nouns. It's just something that's worked out very well for me at Middlebury College and I just adore this school. I have no regrets whatsoever about my choice of major. This department has given me a much broader, more appreciative outlook.

Strings

(continued from page 9)

and Sharon Robinson played a program of solos and duos for violin and cello; Saturday, January 9, the Ridge String Quartet performed with Laredo and Robinson; and on Monday, January 11, the series ended with a performance by the Ridge String Quartet.

The programs included music by Haydn, Debussy, Dvorak, Gliere, Ravel, Bach, Kodaly, Mozart, Brahms and others.

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Serenading Louie Selected for Keene competition

Middlebury College will be well represented in the regional finals of the American College Theatre Festival in Keene, N.H., January 27-31.

The Department of Theatre, Dance and Film's production of *Serenading Louie* by Lanford Wilson has been selected from over sixty entries as one of seven finalists to be presented at the Festival. Regional festivals are held throughout the country from January through March and winners of the regional festivals are selected to appear at the national festival at the Kennedy Center in the spring. *Serenading Louie* Marks Middlebury's first participation in the ACTF regional finals. It is also the first entry the College has made in the competition.

Serenading Louie, which was presented in the Hepburn Zoo in March, 1987, is directed by Cheryl Faraone. The company who will perform in Keene includes Lynn Hawley and Jonathan Higgins as Mary and Carl and Alex Draper and Andrea Schaefer as Alex and Gabrielle. Andrea Schaefer replaces Middlebury graduate Stephanie Leighton who originated the role last spring.

The cast and crew of *Louie* will be joined by a group of Middlebury students who have been nominated by outside adjudicators viewing Middlebury productions to participate in the Irene Ryan scholarship auditions.

The scholarships range from $1000 to$2500 and are for graduate study in theatre. The students who will participate are Alex Draper and Jonathan Higgins, nominated for their work in *Serenading Louie*, Lynn Hawley and Dana Cormier, for *The Real Inspector Hound* and Sybil McCarthy, for *Jenkin's Ear*. The auditions will be held the first day of the festival, Wednesday, January 27, with regional finals the following morning.

Serenading Louie was designed by Chandler A. Potter, who will be travelling to Keene with the production, along with David Zemmels as technical director and Ann-Marie Davis as costume assistant. Dick Forman will be production manager in Middlebury. A student company, including Liz Dewey as stage manager and Natalya Baldyga, Dave Curley, Tom Meyer and Jill Gibson, will also attend the four day festival.

In addition, the weekend of January 15-17, students Lynn Hawley, Lee Rose, Dana Cormier, Alex Draper, Sybil McCarthy, Liz Dewey, Jonathan Higgins and Louise Whitton will travel to New York to audition for the University/Resident Theatre Association.

Successful candidates will be asked to return in February to continue auditioning for graduate schools and theatre companies around the country. Middlebury has participated in the U/RTAs for a number of years; this year's group of students is among the largest ever to participate.

Middlebury students, including Louise Whitton and Sybil McCarthy, will also participate in the Kennedy Center national auditions, held at Keene. Successful candidates will be invited to attend a two week symposium over the summer and will then present an evening of scenes to audiences in New York, Los Angeles and Washington. The auditions are open only to graduating seniors who intend to pursue a career in the professional theatre.

We would like to congratulate all those students who have been chosen to participate and wish them the best of luck in the next few weeks.

From left, Tim Farriss, Kirk Pengilly, Garry Gary Beers, Michael Hutchence, Andrew Farriss, and Jon Farriss. *file photo*

ALBUM REVIEW: INXS kicks back

By Megan Tracy

Motivation it comes and goes but the questions they stay live.

So croons Michael Hutchence the lead singer of the Australian band, **INXS**. And it's the questions that keep a band like **INXS** striving to reach their "perfect sound" without compromise.

Ten years ago the six members of a new band, **the Farriss Brothers**, burst onto the Sydney pub scene. Since that time they've gone through a name change, released six albums (the latest ranking as one of the top ten albums in the U.S.), and brought their unique sound to audiences worldwide. **INXS** is one of the biggest bands to come up from down under.

Kick, promises to establish the band's popularity. While many might complain that the band has given in to a "top 40" sound (to which Hutchence has replied that "great things rise to the top."), the new album seems to be more a mix of R&B with the "hard edge" of rock.

For long-time fans, think of it as a mix of *The Swing* and *Shabooh Shoobah* with a healthy dose of *Listen Like Thieves*.

The title track of their latest album demonstrates the unique combo of pub-band and funk. With an intro that is slightly reminiscent of Prince and the Revolution, one is unprepared for the sudden emergence of the Farriss brothers' true sound. The music, however, only underlines Hutchence's commentary on life: "sometimes you kick, sometimes you get kicked."

On "Need You Tonight," already a top ten single, Michael Hutchence's voice adds to the sensual beat and sexual overtones of the song. Fans might find it to be similar to "The One Thing" off the **Shabooh Shoobah** album with their similar lyrics: "you are my thing" versus "you're one of my kind."

But the soft sound has been replaced by Tim Fariss' punctuating riffs. The mood drops suddenly with the haunting "Mediate".

Andrew Farriss twines his keyboard music around the intricately woven rhymes. The piece ends with Kirk Pengilly's sax, a sound too infrequently heard on **Kick**.

But the lyrics digress into a discussion of what is wrong with today's world. Hutchence seemed to favor this theme on the album. It is found in "Guns in the Sky", an anti-war song warning us of "the fools" and their weapons. In "Callin All Nations the world's leaders are asked to "put it on the line" and reconcile. In a Rolling Stone interview, Hutchence hopes the fans will "listen to the message" rather than the music. This fan wishes that more time had been spent on the music.

This is not to say that the music is undanceable – that will probably (hopefully!) never happen to an **INXS** album. Most of the songs have the underlying "danceability" sound on *The Swing* (just listen to "Kick," "Wild Life," "New Sensations," and, "Need You Tonight"). The funk **INXS** has always had is still there!

But there are things to hope for in the future. 1) Andrew Farriss' regaining musical control; 2) Michael Hutchence getting a haircut; and 3) a "swing" away from the pop mainstream and back to their characteristic Australian funk.

Percy

(continued from page 9)

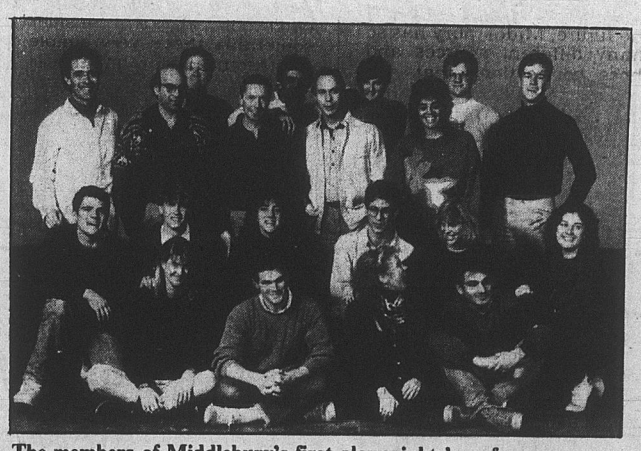
training, Percy excels expecially in chronicling the pulls and tensions of 20th century life. He is skeptical of technological solutions to human problems; he wonders why in an age of plenty, so many are so unhappy. Percy's characters manage consistently to illuminate the transcendent and the spiritual without being preachy or moralistic. The transcendent is simply part of the soul of the many characters he brings into vivid life.

Percy's books show that to be serious about life, you don't have to be solemn; being morally serious, you can still have fun. His books fulfill the classic benchmark: they instruct and entertain. His novels are witty, deep and hilarious.

The hero in my favorite, *Love in the Ruins* and also in *The Thanatos Syndrome*, is physician Tom More, a sometime heavy drinker and once an outpatient at the mental hospital where he worked, who drifts from love affairs to intense self-scrutiny. In *Thanatos* he foils a plot by social engineers who surreptiously lace the local water supply with drugs intended to alleviate antisocial behavior. Its characters include a gang of pedophiles and an elderly priest, who is either terribly daffy or terribly sane (and maybe both) and who refuses to descend from a forest observation tower. There is a lot of ground to worry about the cosmos in this book but also hope, courtesy of the old human verities. With Flannery O'Conner, another Southern author, Percy writes of human folly and despair without succumbing to either. His example is particularly instructive for our age.

A substantial volume of mail flows across my desk, often from individuals famous, talented and important. No mail, however, has more surprised and pleased me than a brief handwritten note of encouragement from Walker Percy which I have kept in a frame near my desk. Walker Percy has written in his six novels a lasting message of encouragement for a much wider audience. My advice, then, is this: treat yourself, read Walker Percy.

"Distributed by the Collegiate Network"



The members of Middlebury's first playwrights' conference. *photo by Erik Borg*

First Playwrights' conference

Middlebury College's Department of Theatre Dance and Film kicks off an active winter and spring theatre season with an unusual developmental conference, combining professional and student actors, directors and playwrights (both from Vermont and overseas) in a three-week project designed to explore and collaboratively effect these new works. Readings will be presented January 21-23.

The plays are *The Liberation of Bird's Barbershop* by Dana Yeaton, *An American Revolution* by Jay Parini and *Big Wolf* by Harald Mueller, in a new American translation by Martin Maelson. Doug Sprigg is directing *Bird's Barbershop* while Richard Romagnoli directs *An American Revolution* and *Big Wolf*. The company is headed by three professional actors, Robert Emmet, recently seen at Middlebury in the title role in the American premiere of *Jenkin's Ear* by Dusty Hughes, Jeffrey Hyatt, actor and director, whose most recent production, *Perfect Crime*, continues a nine month run Off Broadway and Michael McLeester, recently returned from California, where he appeared in the Old Globe and worked in stand-up comedy. Joining them are Middlebury students Sybil McCarthy, Louise Whitton, Jim Briggs, John Kolvenbach, Joshua Yagoda, Andrea Schaefer, Kira Petersons, Christina Swenson, Randy Kapelke, Govind Menon, Chris Duva, Jason Rosenbaum, Deidre Heekin, Katherine LaSota, Brad Wiss and Brian Silberman as actors and assistant directors.

The process which brings all these varied talents together has only recently emerged in the American theater and is primarily known through the work of the Eugene O'Neill Theater Center. Every summer, a company gathers for a month of exploration, discussion and rehearsal on a series of new plays and works for television which is similar to the process the plays will undergo at Middlebury. The Potomac Theatre Project, associated with the Theatre Department, began producing conferences of this type in 1982; PTP has worked with such authors as Sheldon Rosen, Snoo Wilson, Marc Kristal and Mary Koisch.

Dana Yeaton is a resident of Middlebury and a graduate of the College, where three of his plays, *Zooey Under Glass*, *The Pain Game* and *Big Boys in High Places*, were previously produced. He is also the author of several children's plays. Jay Parini is a member of the Middlebury faculty and an esteemed novelist and poet. His most recently published novel is *The Patch Boys* and he was invited last spring to a Library of Congress celebration of emerging poets. Harald Mueller is a well-known German novelist and playwright. *Big Wolf*, in an adaptation by Steve Gooch, was presented successfully at London's Royal Court Theatre in the 1970's and has been performed throughout Europe.

The plays will receive stage readings, followed by a discussion with the playwrights and actors, moderated by the play's director. Admission is free and the readings will take place at 8:00 pm on the Wright Theatre Stage on the following schedule: *The Liberation of Bird's Barbershop* on Thursday, January 21; *An American Revolution* on Friday, January 22; and *Big Wolf* on Saturday, January 23.

The Magic Flute

The Brattleboro Music Center's opera workshop will present a unique offering to Middlebury audiences this winter with the live performance on Monday, Jan. 18, of Mozart's "The Magic Flute."

The production is the cooperative effort of the Brattleboro Music Center, Middlebury College, and Westminster Choir College in Princeton, N.J. Apprentice singers from the three institutions have been coached and directed by Nan Nall, artistic director and voice teacher at Middlebury College; Lise Messier, vocal coach and voice teacher at Middlebury college; Glenn Parker, music director and head of the opera department at Westminster Choir College; and Jody Rapport, stage director and assistant to the director of the Baltimore Opera Company. Chorus director for the production is Catherine Stockman, executive director of the Brattleboro Music Center and music director of the BMC Community Chorus. The project was conceived by Nan Nall and Lise Messier, and their friend Diana Stugger, a Brattleboro actress and business woman. All participants will be serious voice students and performers – some are voice teachers, some have won prizes in vocal competitions, some have recorded and many are in or have completed post-graduate music courses.

The young singers represent seven states. There are 24 local chorus members, a full orchestra, and a crew of technicians, costume designers and set builders. Four students from Middlebury will perform major roles. William Burden '86 is cast as Tamino; Clifton

(continued on page 16)

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SPORTS

Sugar Bowl tie not sweet

Dye lacked desire to win

By Tim O'Shea

This past New Year's Day was a very memorable one for me. I sat and watched hours and hours of football as the three networks did their best to help the nation nurse its collective hangover by showing no less than four major college bowl games.

The majority of the games were well-fought contests, as most of the participants seemed to rise to the occasion and play some super football. The Fiesta Bowl was one of the better games I think I've ever seen, and the Orange Bowl was the perfect way to end this monumental day. However, not all was pretty in the Land of Pigskin. One game still angers me, as the outcome was less than pleasing to anyone -- ardent supporter, casual fan, or objective viewer. I speak of this season's Sugar Bowl in which Syracuse University and Auburn University came away tied at sixteen. A tie, you say, what's wrong with that? It must have been a well-contested fight for it to end that way, right? I disagree.

One game still angers me: Not all was pretty in the land of pigskin.

Coach Pat Dye of Auburn cheated his players, his school, both Auburn's and Syracuse's fans, and ultimately himself, by declining to go for a last-second attempt to win the football game. Coach Dye opted instead to go for a relatively sure thing, a short field goal, rather than attempt to score the winning touchdown and gain the distinction of winning one of the nation's most prestigious bowl games.

By going for the tie, Coach Dye violated a major tenet of any athletic competition. When it came down to it, Coach Dye lacked the real desire to win, to be on top; instead, he vied for a sharing of the crown, content to walk away without a winner. You see, Coach Dye must have felt that it was better for Auburn as a team to walk away from the contest knowing it had not lost. He must have believed that his players would rather have spoiled Syracuse's bid for a perfect season and tie the game rather than attempt to win the game outright and then have a real claim to that distinction.

With only four seconds on the clock, Auburn's position was clear: either throw the ball twenty-five yards or so into or near the end zone and go for the win, or settle for a big, fat slice of mediocrity and kick the field goal. We all know what Auburn did, and I think I am right in saying that only a handful of fans, either viewing or in attendance, agreed with Dye's convoluted logic. If he had any sense of the importance of his choice, Dye could have asked his players to decide what to do, but alas that did not occur. By going for the tie, Coach Dye unfairly robbed Syracuse of the honest chance to have gone an entire season winning every game. By going for the tie, Auburn robbed its players, many of whom were playing in their last collegiate game, of really knowing if they could have won. By playing the coward, Coach Dye negated the real worth of the Sugar Bowl itself, as there was no victor. Both teams might as well have not even shown up, as the outcome would have been similar, if not a lot less distasteful.

Coach Dye and all those involved in the game now must live with his decision. I bet that ten years down the line, when asked, not one of the Auburn players , save for the field goal kicker, would be content with the memory of never having had the chance to win the 1988 Sugar Bowl. Now Syracuse must go on, never having known if they could have been perfect for one season. Auburn must go on never knowing if they were good enough to win the Sugar Bowl, and Coach Dye must go on realizing he failed to give the game everything he had. I'm sure no one is too thrilled with those prospects.

photo by Mike Shain

Snow Bowl moves into the future with a new lift and new trails

By David Muhlbaum

At long last, the surface lift era at Middlebury's Snow Bowl is over. The ancient Bailey Falls Poma lift which dragged skiers from the base of the Youngman trail back to the front of the mountain has been relegated to the scrapyard. To take its place, a modern triple chairlift has been installed on the back of Worth Mountain, the peak of the bowl. The new lift will not only relieve skiers of a torturous ride, but also make skiing more convenient on the mountain. New terrain on the back of the mountain will sweeten the deal even more.

According to Snow Bowl Manager Howard Kelton, "the Poma was an old, tired lift" and needed replacement. From 1954 to 1969, the Poma operated on Worth Mountain. With the installation of a double chairlift, the Poma was moved to the back of Bailey Falls, and new trails were cut to expand skiing on the backside of the mountain.

In that set-up, however, it took two lift rides to ski down the trails that led to the Poma-one up the Poma to Bailey Falls and another up the Worth Mountain double chair. This arrangement not only left the back trails underutilized, but also created a bottleneck at the Worth Mountain chair.

The primary reason for this year's change was the need to replace the 33 year-old gas-powered lift, but it was decided to modify the mountain's layout at the same time to make skiing more convenient.

"We wanted to better serve the terrain that we had," Kelton said. "The Poma was just a shuttle to get you back to the base. Now you can ski both sides of the mountain."

According to Jim Ross, Middlebury's Business Director, the whole project cost approximately $800,000. Of that figure, $650,000 was spent on the purchase and installation of the new lift.

Two new trails, LaForce and Fletcher, were cut on the back of the mountain along with the liftline trail. According to Kelton, LaForce has "some nice, steep terrain" and is "a more modern trail," with a wider cut and more consistent pitch.

Mogul skiers, however, may not be too impressed with the new terrain. Since there is no snowmaking on the backside of the mountain, the grooming staff at the Bowl does not intend to allow moguls to build up.

"I don't know if we're going to have mogul slopes," Kelton said. "With grooming, we can get much more milage out of the snow. Allen and Ross could have moguls, but we have to keep them groomed so that the ski team can train on them."

The old Poma lives on, however, in somewhat modified form. Killington Ski Corporation bought some parts of the antique to keep its own Snowdon Poma running. So if it behooves you, you can still take a ride on a piece of Snow Bowl history.

Middlebury swam hard, but still lost to Colby.

photo by Erik Lundberg

Swimming troubles

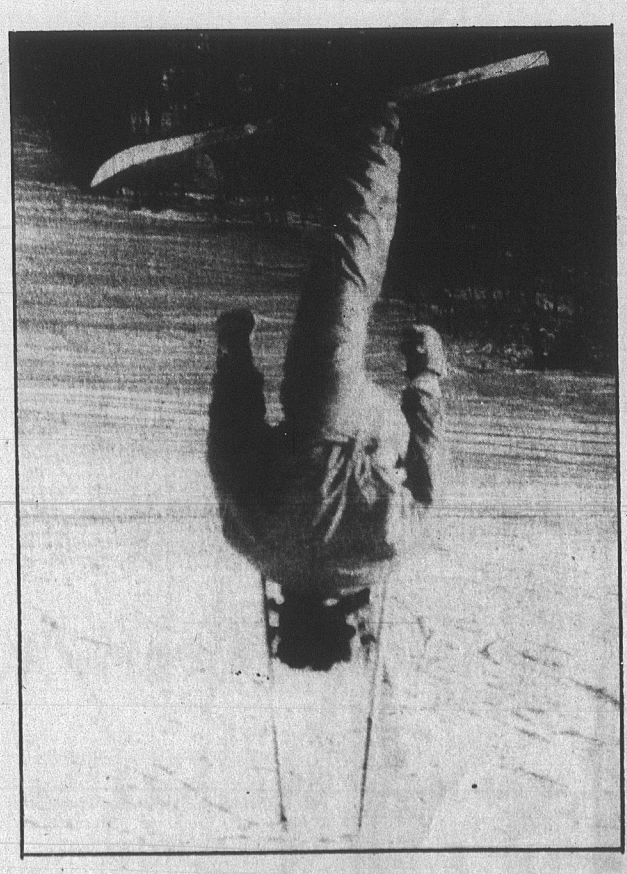
Colby defeats both teams

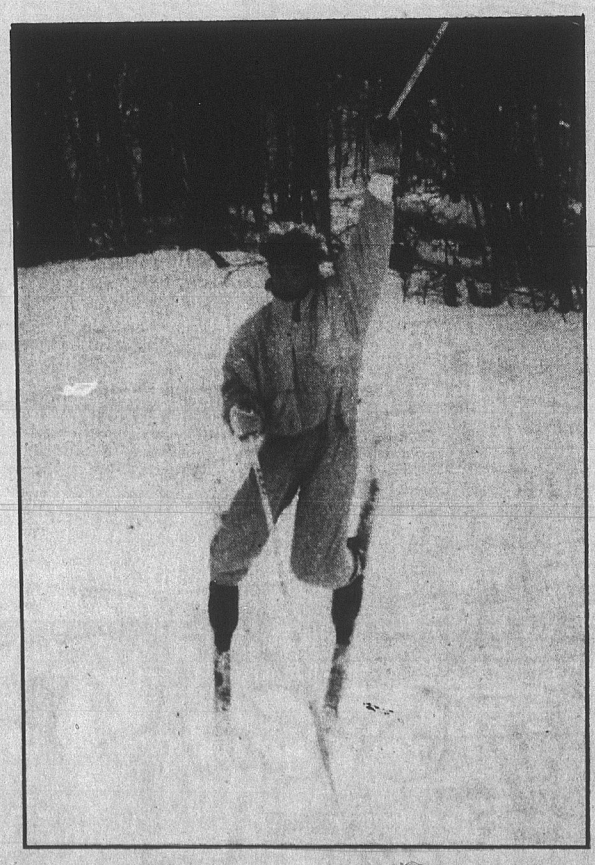
Though losing to Colby last Saturday, the Men's swim team swam hard and made strong showings. Matt Leafstreadt swam the 100m backstroke in 102.00 and Cory Davis swam the 200m Individual Medley in 214.00. Both Leafstreadt and Davis created new school records in their events. Ted Trask, captain, led the team, winning both the 50m and 100m freestyle sprints.

The woman's team also suffered a defeat, yet Mary Claff, head coach of both teams, felt that the women swam consistently. Claff was encouraged by their overall score: "We have never beaten St. Lawrence. However we had good times and improved our score over last year's. Most importantly, people did well."

The teams will be facing Bates and Colby next weekend in what Claff called their biggest meet of the season. Middlebury has never beaten Colby and has beaten Bates only once, 3 years ago. However Claff is optimistic and feels the teams will do well. "Everyone's working hard for it," said Claff.

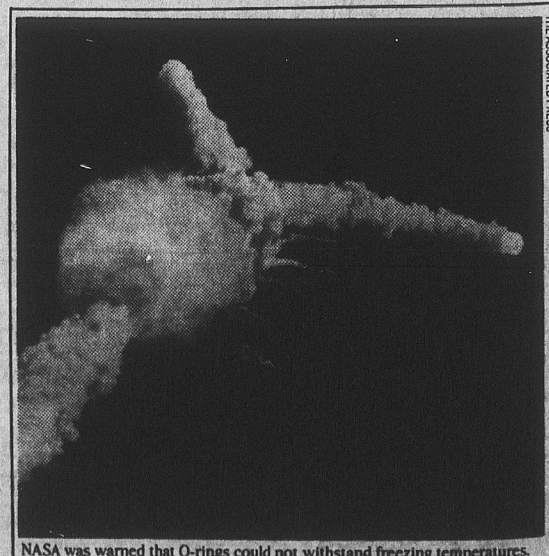
FLIP — FLOP





Free-style skier Scott Rosenbaum turned some eyes last week at the Snow Bowl.

photo by Erik Lundberg



THE ASSOCIATED PRESS

NASA was warned that O-rings could not withstand freezing temperatures.

If the press didn't tell us, who would?

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2-2 record belies a strong hockey team

By Mike Rankin

Middlebury's mens' hockey program is slowly but surely making the strides that it was hoping to make at the start of the season. The Panthers are 2-2 in their last four games. They have shown considerable improvement beginning with their two games against Air Force during break as well as in their two contests this past week.

Coming off a split in a two game set with the Falcons of Air Force (Div. 1), the Panthers were ready to take the play to their opponent. As it turned out, their opponent wasn't prepared to meet the challenge as Middlebury's icemen outhit, outhustled, and outplayed a good Babson squad, coming away with a 3-1 win.

If the Panthers keep their intensity level where it was during the Babson game...the wins will come with more consistency for the rest of this season.

The Panthers opened the scoring just 1:03 into the first period when Tim Lus drove home a nice feed from Mickey Kelly. Paul Hauf extended the lead with a nifty move at the 12:30 mark. Frosh goalie Bill Ware played solidly within the first period, including a stretch where he faced pressure without a stick.

In the second period, Middlebury really began to outhustle Babson, killing off penalties and challenging the Beavers with an effective checking game.

The third period saw Babson trying to raise their level of intensity , but it turned out to be far too late. The Panthers were riding the momentum they had fought to build over the course of the first two periods and they weren't going to let this one slip away. Gerry Dineen closed out Middlebury's scoring with a clear break-in on Babson goalie Tom Acquaviva, giving Middlebury a three goal lead. The Beavers did manage to spoil the shutout bid of goalie Bill Ware when Tom Sasso scored on the power play with 6:30 left in the game.

In search of their second straight upset, the Panthers turned in a gutsy, if inconsistent effort three nights later against the UMass Beacons, a team that was much larger physically, and had a hot gaoltender (Brian Boudreau, who entered the game with a 3.0 goals allowed average). Boudreau proved to be the difference, stifling Middlebury's attack while his team gathered momentum.

Jim Quinn scored for the Panthers at 9:50 of the first, a period characterized by a good deal of roughing, chopping and grabbing in the corners, as both teams struggled to get the upper hand physically. By going into the first intermission with the lead, the Panthers gained confidence and were looking to turn their game up another notch.

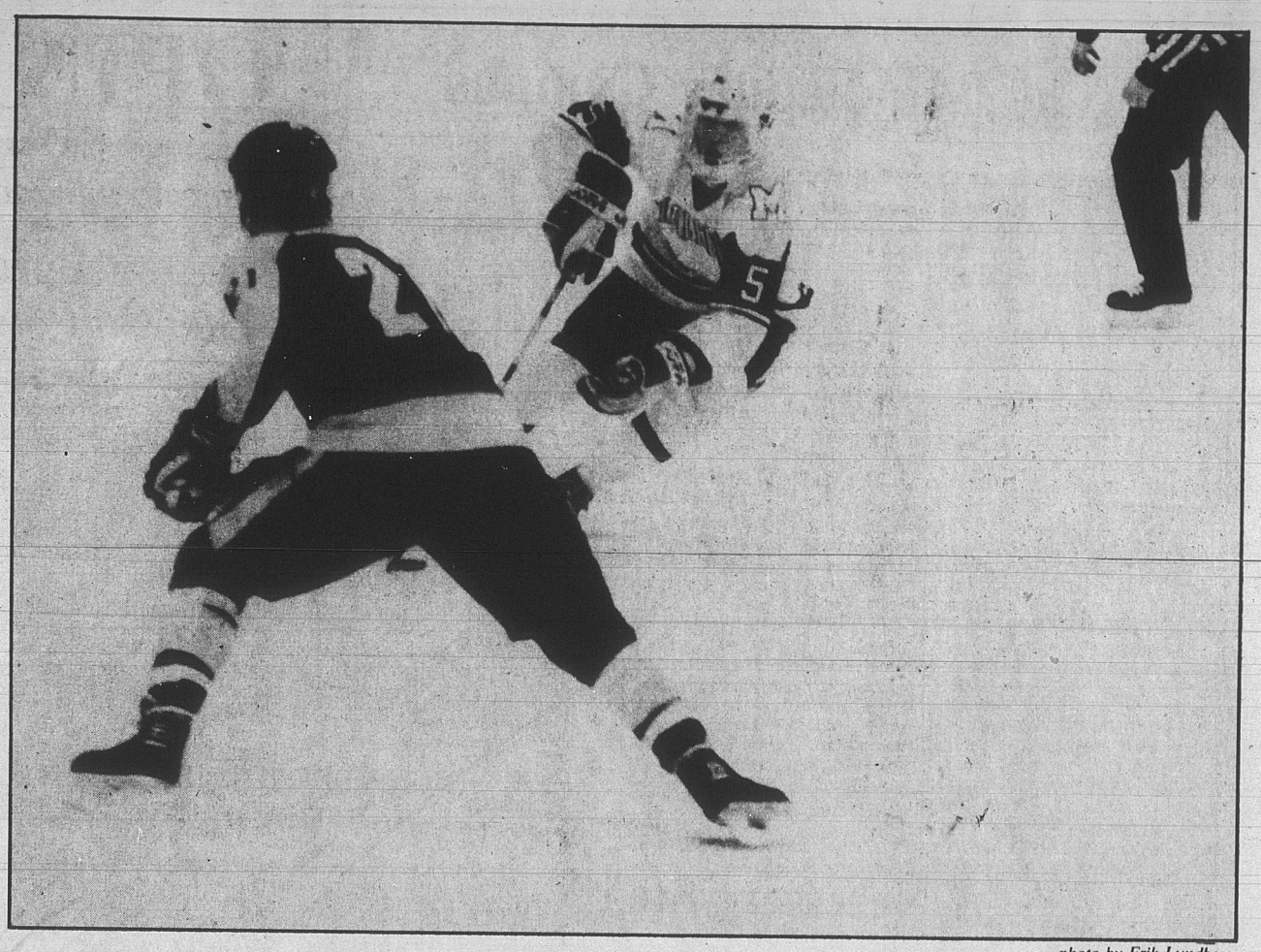

photo by Erik Lundberg

(Above) Drew Smith '91 evades a defender during Saturday's game against U'Mass.
(Right) Jen Sudduth '88 faces off against Williams during Tuesday's game

photo by Tina Manville

In the second period, Middlebury was poised to break the game open as they poured fifteen shots on UMass goalie Boudreau. However, he was equal to the task, having several spectacular saves and giving up only one score (to Jamie Noll) when he was caught badly positioned. Boudreau's play not only kept the Beacons in the game, but it raised his teammates' intensity which, in turn, led to a power play score twelve minutes into the period. Frustration that followed the tying goal may have created a defensive letdown that allowed the Beacons to go ahead with another score only 46 seconds later. The Panthers tried to keep the pressure on UMass to the end, but Boudreau continued to stonewall their best opportunities and ensured that his team would not lose the lead they had so quickly gained.

The third period began much like the first, as both teams were aggressive, attempting to dominate the game physically. Bill Ware turned in four sparkling saves in a row before finally giving up a shorthanded goal at the the 14:40 mark, which turned out to be the game winner.

Middlebury's mens hockey squad is improving, no doubt due largely to the fine goaltending of Bill Ware and the team's willingness to challenge physically bigger teams. The first win against Air Force was a key confidence builder, and if the Panthers keep their intensity level where it was during the Babson game (and for half of the UMass game), the wins will come with more consistency for the rest of this season.

Shooting for the record

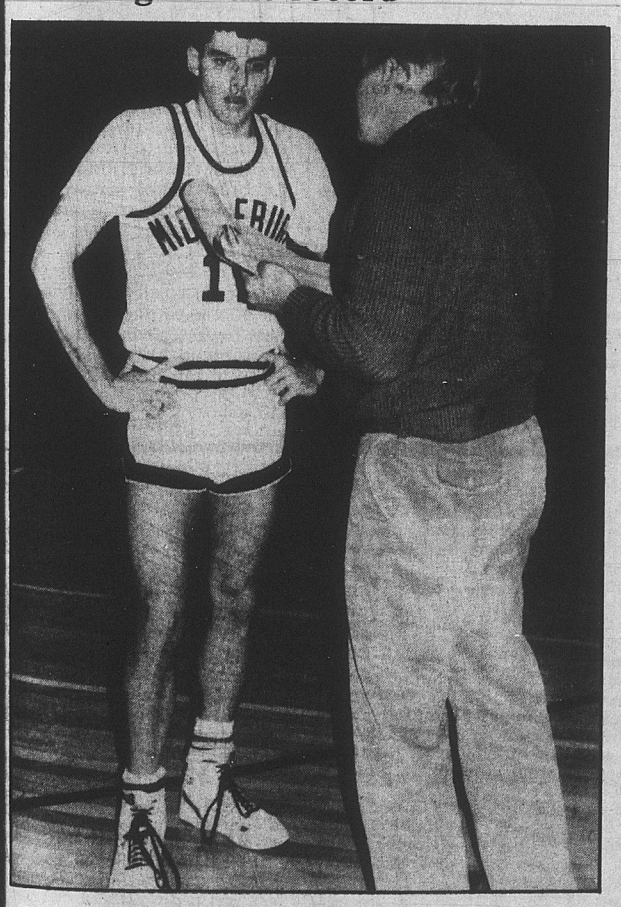

Photo by Tina Manville

John Humphrey, only senior and captain of the varsity basketball team, missed the school record of most points scored in a game by one point as he scored 43 points against Union last Tuesday night. Humphrey is approximately 40 points shy of reaching the school record of total career points.

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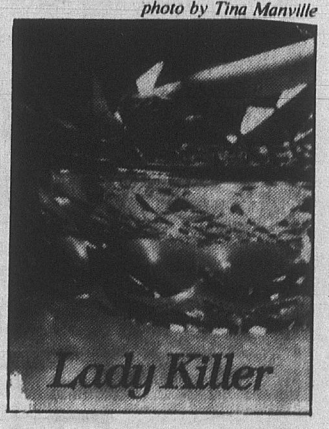

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A Necessary Step

The debate surrounding the possible affiliation of the College service employees with Albany Local 200D of the Service Employees International Union is almost two months old. Judging from a semester of increasingly impassioned calls for improved working conditions here, it is a wonder that the union was not invited in a long time ago.

President Olin Robison and Treasurer David Ginevan have implied in their statements that college employees would be better off rejecting the bid to bring in Local 200D. The fact of the matter is that the employees *should* be better off by doing so, but, sadly, this does not seem to be the case. The College has treated service employees here with a kind of benign neglect, and grievances have piled up. The employees finally, it seems, saw the situation in a realistic light, and they have turned to the outside for help in negotiations. The administration has no one to blame but themselves.

Looking at this situation with some hindsight, it's easy to see what should have been done. The staff council should have been legitimized long ago. Programs should have been set up to improve benefits for part-time employees. Starting salaries should have been raised. Those employees who are skirting along the poverty line must find reports of 28 million dollar building projects a little hard to stomach.

Union officials have stated this week that it is likely that a union election may be called for before the end of the month. If this is the case we are certain to hear a good deal more from people on both sides of the issue. Horror stories about unions abound, and anti-union sentiment runs particularly high in Vermont. But the SEIU, and Local 200D in particular, have an impressive record and have acheived substantial improvements for employees they represent at Bennington, Skidmore and Vassar colleges. And, as many employees here have said, it is hard to imagine the situation here growing any worse under the union.

It is time for employees to show that they care how their fellow workers are treated, and it is apparent that more can be gained for all if the workers demonstrate some solidarity. Middlebury College employs over 500 people, and is the second largest employer in Addison county. What happens here influences other employees in the county as well. By acheiving improved conditions here, employees can raise standards in the community as well. Right now, union affiliation seems the best way to accomplish this.

The Best (and Worst) of Fall '87

Best

1. Phonemail.
2. Jimmy Cliff plays Midd, and Olin Robison hums along.
3. Ben & Jerry's. Every day. Forever.
4. The new darkroom.
5. Plans for new arts complex, student center.
6. Adieu, Zeppelin.
7. Hillcrest remains standing.
8. Condoms, still.
9. Julia Foote auditions with D-8.
10. Faroane and Romagnoli.

Worst

1. Phonemail. And Career Counseling's employment of.
2. The 'Walking Campus.'
3. Skunks gain foothold, multiply.
4. 'Face-lift' at Lyon's Place.
5. 21 year-old drinking age. Still.
6. Financial aid: red tape, scarce cash.
7. Laundry improvements? Ha.
8. Paltry refunds for off-campus living.
9. CIA recruits on campus after students vote to ban them.
10. The Campus' 'Dr. Strangelove' advice column.

OPINIONS

Letters to the Editor

Stratton's presidency gave Middlebury a financial boost

To the Editor:

Though I have been around long enough to know that "president bashing" is hardly an unknown sport on college and university campuses, I must protest your one-sided presentation of President Stratton's administration in your December 4th issue. May I as a former member of his staff present another side?

In 1943 Samuel Stratton took over the reins of a weak, struggling institution. Unfortunately there were some members of the faculty and administrative staff who seemed unaware of the precarious plight of the college. Quite understandably he would shake up some as he changed course to start Middlebury back on the road to fiscal health and academic vitality. A few years earlier the late Tyler Dennett had to shake up a sister institution, Williams, in similar fashion. Though he sacrificed himself in the process and had but a brief administration President Stratton's administration extended over 20 years. Thus I would submit that he must have been doing something right.

The Middlebury Stratton came to in 1943 was so poor it could not afford to give him an inauguration. Its total operating budget that year was a mere $463,060, its endowment only some $4 million and its total gift income a paltry $24,444. By 1963, his retirement year, the operating budget had increased almost 9-fold to $4,084,000, endowment had increased 2/ times to over $11 million while gift income had climbed over 50-fold to $1,230,021. I have not yet read David Stameskin's second volume but knowing the quality of his work I am confident that it will record the many meaningful accomplishments of President Stratton's presidency over the 20 years he served Middlebury. It is unfortunate that Antionette Van Zelm's piece presented just the controversial aspect of his presidency.

Walt Brooker

NEWS FROM ABROAD

Finding the French experience

To the Editor:

Recently at Reid Hall — Middlebury's Paris branch — your excommunicated students abroad held a discussion concerning our experience as a whole over the past four months. 20 of 34 juniors swapped perceptions and opinions on whether this semester in Paris thus far has been an American experience or a French experience.

We've been accused of transplanting our uniquely demonstrative American lifestyle to the chic streets of Paris. Our first reactions were defensive ones. A few tragically funny stories were shared in an attempt to put things in perspective concerning our excruciatingly American style that is sluggishly adapting to this foreign environment. Trying to judge objectively, using our tales of "wild woe and adjustment", we weighed the American vs. French issue.

What exactly would constitute a French experience? Would the personification be a metamorphosis of a former New Englander into one who wears chunky crepe - soled shoes and a Hermes scarf and never leaves home without an attache case? He'd have to scream "aie" instead of "oops", and jest about Americans and, of course, their president. Does this acquired image merit the title of a student who is "living and loving the true French experience"?

Immediately next to the Parisien - wanna - be, imagine with all the power of generalization you can muster, the anti-hero of our dilemma — One who still has no conception of the French franc as money, who frequents the Chicago Pizza Factory on the "Champs", prefers Bud over Beaujolais, baseball over soccer, Derek over Deneuve, and Wonderbread over croissants. Is this a conscious rejection of French society or simply ignorance?

In the spirit of competition, which one is better? Both have an equal command of the language and a capability to discuss anything from the Metro to Voltaire to the '88 presidential elections. The reborn Frenchie and the Yankee "mec" share profs and "travaux dirigés" at school, and both are welcomed by the social circles they frequent.

The once uncompromising lifestyle here becomes more and more familiar every day. With every week that passes, each one of us realizes that we are progressing towards an end that exceeds any expectation previously imagined.

These vivid comparisons simply show us our unique desires that lead us in our respective directions. With self-constructed guidelines, you may find yourself engrossed in a tense lecture at Science-Po or chugging a demi-litre at a Brew's look-a-like in the Latin Quarter. It is only a matter of personal perspective that separates the two characters.

Bridget Fitzgerald (Midd '89) and Suzanne Hilgefort (Tufts '89, participating in Midd's Paris Program 1987-88)

Cockrell case still open

To the Editor:

My client, Dale Cockrell, forwarded the November 20, 1987 issue of The Campus to us, noting the article and editorial concerning his case against Middlebury College and Emory Fanning. I simply want to note for the record that the case did not by any means come to an end as a result of the Supreme Court's Opinion. To the contrary, the case has been remanded for further proceedings in Superior Court, in which the issue of whether or not Professor Cockrell will be allowed access to documents from the tenure process shall be very much alive. I enclose a copy of the Supreme Court's Opinion for your review.

Thomas Z. Carlson

Bilious Yawpings

ART: TOM MEYER
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Seth is interning as a museum piece this term. He didn't write this.

Crush out your butts, smokers of the Lower Proctor lounge. Once again, the crusaders of the no-nicotine league have reduced the number of places on campus where you can enjoy your death weed — soley in your best interests, bien sûr.

Last Sunday's SGA meeting showed that some folks are none too pleased with the Lower Proctor smog. We all do agree that it is unfortunate that some Student Activities workers had to resign because of the smoke -- that ain't right. But concern over campus tours spotting (gasp!) students smoking is a bit misguided. Gawd, why not just to hose them down and put L.L. Bean sweaters on them? Now THAT'S image.

So what's left, you ask? You can still smoke in the Crest Room, but Mel-Fry cooking grease may cause lung cancer. At mealtimes there's still exile in Upper Upper Upper Proctor. Don't knock your head on the beams and happy scoping to ya!

Perhaps we should follow the trend set by China, where folks are considering banning the use of tobacco by "juveniles." It's a little confusing, though. Seems Deng Xiaoping, China's leader smokes two packs a day. Not only that, he's been known to extol the healthy benefits of tobacco smoking. What can we say? The man is 83.

But don't despair — there's always nicotine gum. Nothing quite like splitting a wad of Nicoret after a satisfying Procotor meal. Just don't stick it on the chairs, please.

Gary Hart banks on our trust

By Kirk Richardson

"It is none of your business," is a statement that Gary Hart has brought to this country's attention. 1984 may be past, but the eyes of Big Brother can still be felt through the presence of the 4th branch of government — the press. Freedom of speech is at the crux of this country's beliefs. The press, however, wars against itself when it encroaches on the freedom of no speech. Our right to keep unspoken is as vital to our liberty in this country as the freedom to speak.

This country needs a president that will make wise decisions. Donna Rice was not a wise decision. It is the business of the people to know the character and the ideas of each candidate that runs for office. But it is not our business to know specific details about his private life. Gary Hart is accountable to his wife and to God about his private behavior, but not to the public.

The American people want a President with high moral integrity, not unrealistic perfection. All of us, including presidential candidates, have skeletons of mistakes in the past. But unless they are of a rattling magnitude, the most important consideration is not the spotlight illumination of a single incident, but the overall judgement of his entire character.

The American people want a President with high moral integrity, not unrealistic perfection.

The Donna Rice incident not only hurt Gary Hart's reputation, but he also lost the momentum he had prior to his resignation in May. Momentum is everything. But his appeal and his generation of new momentum stems not from his arresting ideas but from his confidence to stand up for what he believes. In contrast, Albery Gore is an amateur Iago trying to repeat the word "leadership" enough times to his Roderigo audience in the hope of putting "votes in his purse."

(continued on page 16)

MLK: Twenty years later

By Dean Garfield

No man can be a slave. A man cannot suffer the humiliation and pain that are ingrained in slavery without losing a part of himself which is inherent to his manhood. Although blacks were technically freed by The Emancipation Act of 1865, the end of the subjugation and exploitation of blacks and the beginning of black pride and black power did not begin until almost a hundred years later, when Dr. Martin Luther King Jr. rose to prominence.

Dr. King, in the 1950's and 1960's, became one of the great (if not the most important) voices of the civil rights movement. Dr. King had the courage to break with tradition, and the strength to withstand the punishment which resulted from this inner courage.

I'm not sure whether Martin Luther King Jr. was an integrationist (integration has come to be synonymous with assimilation), but I do know he stood against segregation. Separate but equal is an oxymoron when all the means to success and equality are controlled by a race whose sole qualification to rule is their lack of color.

Dr. King had the ability to see the contradictions in a society which claimed that "all men are created equal," but which continued to build its foundation on the disenfranchisement of blacks. Therefore, he sought to help blacks achieve a self-identity, which would allow us to demand that America honor its promisory note of "life, liberty, and the pursuit of happiness." This was part of his dream. It was not a black dream nor was it a white dream. It was a profoundly American dream, that the day would come " when all God's children, black and white, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in that old negro spiritual 'Free at last! Thank God almighty, we are free at last!'"

It has been nearly twenty years since his death, and Dr. King's dream lives on. Race relation in this country has come a long way since then but we are by no means free. The economic conditions of blacks have changed little since August 28, 1963 (the day King delivered his "I Have A Dream" speech). Blacks continue to bear the burden of a country which strives on the exploitation of the less fortunate.

It is easy to celebrate the man, but it is more difficult to undertake his courage, strength, and vision, and destroy a tradition of racism. We are "the leaders of tomorrow" and it is up to us to eliminate the prejudice which led to the death of a great leader. Prejudice is a burden "which confuses the past, threatens the future and leaves the past inaccessible" (taken from Maya Angelou's "All God's Children Need Travelling Shoes"). And it is up to us to destroy this evil and see to it that Dr. King's dreams are realized and that no person is ever again forced to lose his humanity to slavery.

Happy Birthday Dr. King (January 15, 1927 — April 4, 1968).

Denny Taylor

A PROPOS

Community Service is serious business

By Whitman Knapp

When I set out to write this piece, I thought that it would be a "nice" article about the Volunteer Services Office and the students who do volunteer work. I was wrong. I uncovered a professional service and enthusiastic, dedicated individuals. My surprise began when I walked into the Volunteer Services Office to interview Tiffany Sargent, '79, who is in charge.

Tiffany, an incredibly friendly and helpful person, handed me a stack of literature about jobs and explained how the VSO works. There are numerous possibilities available to Middlebury students who wish to do volunteer work.

Let's start with an explanation of VSO: Tiffany, at the office, keeps track of the large number of volunteer jobs open to students. She finds jobs for students, helps out when an individual does not know what sort of work he / she wants to do, and is in charge of the ongoing volunteer projects, such as the Big Brother / Big Sister program. It's almost impossible to underestimate the amount of work that Tiffany does.

From every angle, the Volunteer Services have been a tremendous success.

What options are available to students? Well, Joe or Josephine Middlebury might enjoy working for a volunteer fire department, leading a youth group, helping out in a school or adopting a "little brother" or sister for one afternoon each week. S / he could give museum tours, be a friend for an elderly person, or help handicapped people. One blind Middlebury woman has had students as "readers" for the last 13 years; students not only read to her, but also explore and enjoy the reading with her.

There are many more volunteer opportunities open to students that I can't possibly list. In short, something for almost everyone. What sort of experiences have student volunteers had in their jobs? I talked to people who do volunteer work, and their reactions were exceptionally positive.

Marsha McMillan is a sophomore involved with the Little Sister program and VITA (Voluntary Income Tax Assistance Program). She originally wanted a little sister, and wanted generally "to get involved.

"I got a sense of returning something to the community . . . an opportunity to do something different." She told me that the volunteer programs were very easy to get involved with. Her advice to those who are considering volunteering: "Don't be intimidated!"

Mike Shain is a senior who started volunteer work this year when he became a big brother. "I'm sorry I didn't get started earlier," he says. Mike told me about his trips bowling and swimming with his little brother. Both were successful, although he had to pry his little brother out of the bowling hall. "It's tough having a little kid asking you so many questions all the time. You come back to your room at the end of the afternoon and you're beat — it's really worth it though." Keith, his little brother, is already hoping that Mike will change his mind about graduating at the end of the year.

It's one thing to look at the Volunteer Services from a student's point of view, but what do others think? I called Ron Rubin, the principal of the Cornwall Elementary School, where a number of Midd volunteers work, to get his reactions.

He glowingly described Tiffany as "consistently responsive, helpful and organized." The students: "Super . . . Fan-

(continued on page 16)

What's wrong with Midd men?

By Heather H. Davis

By Middlebury standards, m a broad. 37 inches to be xact. But even though Midlebury is steeped in an archaic sexism, I still manage to ve men. In general, I like verything about men, lthough I do admit a certain eakness for green eyes and utrageous shoulders. And r the most part, I don't deny at the better half of Midlebury isn't half bad. They're ll either striking, strong, fun- or just plain irresistible. Of late, however, I've ecome increasingly disillusioned with Midd men, and m not the only one. A glimpe at the ladies room grafitti ives clear indication that IDS is not the problem, attude is. I mean what happened to the fun? the charm? e flirting? Sex at Middlebury has become more of a onfrontation than a recreaon. It's turned into this agressive, horrible activity here if you don't, guys hate ou, and if you do, they still ate you, only twenty minutes ter. Sometimes I wonder hether guys remember that is supposed to be fun at all. Allow me to elaborate. harm is good, charm works. . .charm doesn't exist at Middlebury. Everyone knows that women fall in love with their ears. . .so what you say is very important, and the more charming, the better. (your chances) Take James Bond for instance. The man gets all the action he wants. Why? Because he is charming. Now, the phrase "up to my room for a little boom boom", is not charming. Neither is "On the floor or out the door". "Be kind or I'll go blind" is a little better, but an exaggeration at best. Guys, casual is one thing, revolting is another. I've heard enough rude come-ons to fill a book. For example, "No, I don't want to dance, I want to get laid" (Obviously a foreplay maniac). Or how about "I know you want me" (Like I want lima beans). My personal favorite is "Have a beer, or five". At least this one realizes that no one would consider him sober.

Sex at Middlebury has become more of a confrontation than a recreation.

As if Saturday night antics weren't bad enough, they are shortly followed by something I refer to as "the brunch blues", when the warm shoulders of Saturday evening turn cold enough to make hell freeze over. The big thrill becomes the big chill. It's the only time when the "after" picture is uglier than the "before". I don't know who started the rumor that being a stud precludes being nice, but whoever it was, is a moron. Enough, already. We all know that twenty year old guys are walking hormones, terrified of commitment, but who gave them permission to assume that all coeds are seeking their MRS? Men and women basically want the same thing, only women need the illusion of some emotional tie. Kind words. So gentlemen, get fun, be charming, before and after. Treat us how you want your baby sisters treated when they go to college. In short, Be Nice. We'll love you for it.
Literally

In memory of all the trees who died in vain.

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Knapp

(continued from page 15)

tastic." He said that the Volunteer Services and the volunteers at his school "have made things happen that otherwise could never have happen."

From every angle, the Volunteer Services have been a tremendous success. The volunteers are well appreciated and also have profited from their work. If you do not presently volunteer, check out the opportunities available. You could have fun, learn a skill, strengthen your resume and make a difference in the community at the same time. The time commitment is as little as 1 or 2 hours per week.

Look on the special bulletin board in the mailroom, or better, see Tiffany Sargent in the Volunteer Services Office in Adirondack 212. My congratulations, for a job well done, to Tiffany and all those who have volunteered.

AMERICAN CANCER SOCIETY

Hart

(continued from page 15)

A leader is not a person who soaks up everything he can on how to get elected to President of the United States, like Albert Gore who wrote a senior thesis at 'Harvard' on the impact of television on the Presidential elections. Gary Hart on the other hand is willing to break the unwritten rules of the establishment for those ideas in which he believes.

Whereas money and a political organization run by seasoned veterans add credibility to a Pat Robertson campaign, the absense of both adds appeal to an already credible candidate. Gary Hart, the previously unquestioned front-runner, needs to regain the people's trust.

His open appeal to "let the people decide" is not only an excellent start on his path to rebuilding that trust, but an appeal that cuts deep into the American pioneer instinct. Gary Hart would have been among the first of those to throw the bales of tea into the harbor during the Boston tea party. His unprecedented step in American politics demonstrates his courage not to succumb to the "good-ol'-boy" pressure. Gary Hart thinks for himself.

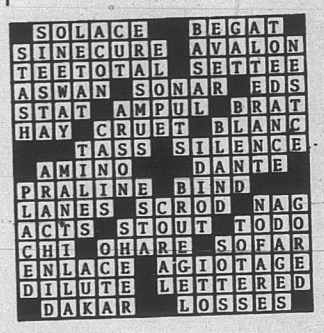
Magic Flute

(continued from page 11)

Romig '87, Sarastro: (both are currently students of Margaret Hawshaw at the Indiana University School of Music Opera Department) Alice Vail '85, Papagena; and Mary Kruger '89, Second Lady.

According to Nan Nall, for people unfamiliar with opera, "The Magic Flute" is ideal because the dialogue is spoken, not sung, the music is irresistable, and the plot is full of magic and memorable characters like Papageno and the Queen of the Night."

"The Magic Flute" will be performed at 8 p.m. in Mead Chapel. Tickets are $6/$3 or Concert Series ticket. For more information, please call 388-3711, ext. 5697.



Wanted – Copy Editor

The postion of copy Editor is now avalable for teh beginning of Febuary. The requierments for the the job is a good eye for detale, carful attention to typographcal errors, to be ab,e to find grammmatical errors, and lots of patients. You must be free on Tuesday and especiallly Wensday p.m.'s so persons wo a thursday am class are most qualifed to apply for the positon. Plaese write to Janice Kopp, care of the Midlebury Campus. Drawer 30, Midelebury College to apply.

P.S. *If you have found all the errors in this ad, you are qualified for the job. Please include your corrections with your letter of application.*

A defense against cancer can be cooked up in your kitchen.

There is evidence that diet and cancer are related. Some foods may promote cancer, while others may protect you from it.

Foods related to lowering the risk of cancer of the larynx and esophagus all have high amounts of carotene, a form of Vitamin A which is in cantaloupes, peaches, broccoli, spinach, all dark green leafy vegetables, sweet potatoes, carrots, pumpkin, winter squash, and tomatoes, citrus fruits and brussels sprouts.

Foods that may help reduce the risk of gastrointestinal and respiratory tract cancer are cabbage, broccoli, brussels sprouts, kohlrabi, cauliflower.

Fruits, vegetables and whole-grain cereals such as oatmeal, bran and wheat may help lower the risk of colorectal cancer.

Foods high in fats, salt- or nitrite-cured foods such as ham, and fish and types of sausages smoked by traditional methods should be eaten in moderation.

Be moderate in consumption of alcohol also.

A good rule of thumb is cut down on fat and don't be fat. Weight reduction may lower cancer risk. Our 12-year study of nearly a million Americans uncovered high cancer risks particularly among people 40% or more overweight.

Now, more than ever, we know you can cook up your own defense against cancer. So eat healthy and be healthy.

No one faces cancer alone.

AMERICAN CANCER SOCIETY®

Doonesbury

DUDES AND DUDESSES, I'M HAPPY TO ANNOUNCE THAT THE DRAFT REPORT OF THE CALIFORNIA SELF-ESTEEM TASK FORCE IS FINISHED!
AFTER AN EXHAUSTIVE ANALYSIS OF 3,000 STUDIES, WE HAVE CONCLUDED THAT SELF-ESTEEM IS RELATED TO SOCIAL BEHAVIOR!
WOW!
I KNEW IT!
BRAVO!
HOW MUCH MONEY DO WE HAVE LEFT?
ENOUGH TO FEEL GOOD ABOUT.
MR. CHAIRPERSON, I'D LIKE TO REPORT TO THE TASK FORCE ON A VERY ESTEEM-ENHANCING EXPERIENCE I HAD RECENTLY—A PAST-LIFE REGRESSION!
WITH THE HELP OF A REGRESSION THERAPIST, I WAS ABLE TO ACCESS ONE OF MY MOST FASCINATING LIVES—THAT OF A GOAT HERDESS IN FIRST CENTURY GALILEE!
WHAT WAS MOST ASTONISHING ABOUT THIS FORMER LIFE WAS THAT MY FAMILY THEN WAS MADE UP ENTIRELY OF PEOPLE I KNOW FROM THIS LIFE!
JOANIE! ZONKER! WHAT ARE YOU DOING HERE?
HUSH, DAUGHTER!
MOM, CAN I GO TO THE STONING OF ST. STEPHEN?
36 A.D.—BOOPSIE IS EXPERIENCING A PAST-LIFE REGRESSION.
JOANIE! IT'S ME, BOOPSIE! HOW STRANGELY YOU TALK, DAUGHTER!
JOANIE, I'M A FUTURE SELF, HAVING A PAST-LIFE REGRESSION! IN 1988, WE'LL BE FRIENDS!
OH! WELL, WHY DIDN'T YOU SAY SO?
AND YOU, ZONK! MY BROTHER NOW, BUT IN TWO MILLENNIA, MY COLLEGE ROOMMATE!
GOSH! THINK OF THE ODDS! WHAT A COINCIDENCE!
YO, WOMEN! IS DINNER READY?
>GASP!< MY FUTURE BOYFRIEND!
ANOTHER COINCIDENCE!
REGRESSING? OF COURSE YOU'RE REGRESSING! WHAT ELSE IS NEW?
NO, I MEAN A PAST-LIFE REGRESSION! I'M A TIME VOYAGER!
HAVE YOU REALLY BEEN REBORN, MISS?
YES, AND SO WILL YOU! WE'LL MEET AGAIN IN THE 20TH CENTURY!
HOLD IT. YOU GOT YOURSELF REBORN ALL THE WAY TO THE 20TH CENTURY?
YUP!
SHE CAN TELL THE FUTURE, DAD!
2,000 YEARS LATER, AND YOU'RE STILL A FLAKE?
WILL I BE GETTING A COAT OF MANY COLORS FOR MY BIRTHDAY, MISS? WILL I?
...AND YOUR SOUL WILL GROW WITH EACH LIFE. THEN, IN THE 20TH CENTURY, YOU WILL SURF!
I NEVER DARED DREAM OF SUCH THINGS!
UH-OH... I'M GETTING A STRONG VIBE FROM MY REGRESSION THERAPIST...
ONE LAST QUESTION, SISTER!
MY SESSION'S ALMOST OVER! I MUST RETURN TO CALIFORNIA!
CALIFORNIA? ISN'T THAT IN IBERIA?
WAIT! WERE THE PUNIC WARS THE WARS TO END ALL WARS?
THERE'S NO PLACE LIKE HOME, THERE'S NO PLACE...
POOF!
ANYWAY, MY REGRESSION THERAPIST SAID IT WAS THE BEST PAST-LIFE ACTUALIZATION SHE HAD EVER COACHED!
AND TALK ABOUT ENHANCING SELF-ESTEEM! I SHOULD READ MY THERAPIST'S NOTES INTO OUR MINUTES...
...ESPECIALLY SINCE I SAW ALL OF YOU IN GALILEE AS WELL!
DOING WHAT, BOOPSIE?
UM... YOU WERE CHASING A LEPER.
APPROPRIATE TO THE AGE!
RIGHT! IN 36 A.D., THAT WAS PREVENTATIVE HEALTH CARE!
1-11
1-12
1-13
1-14
1-15
1-16
BY GARRY TRUDEAU

"ARE YOU GONNA LET A BUNCH OF HALF-WITS TURN OUR PUBLIC LANDS INTO A PUBLIC DISGRACE?"

If you write to us, we'll tell you how you can help stop abuse of our public lands.

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